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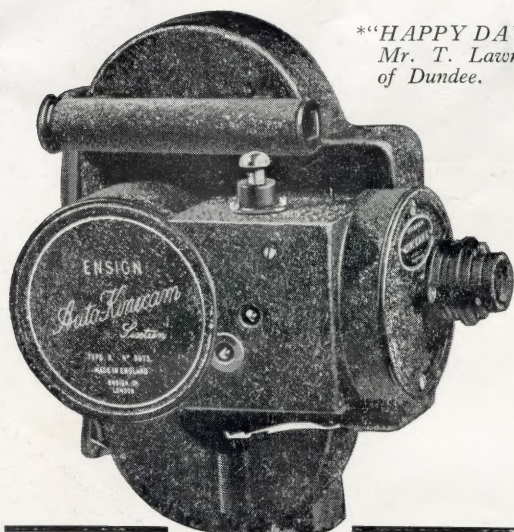
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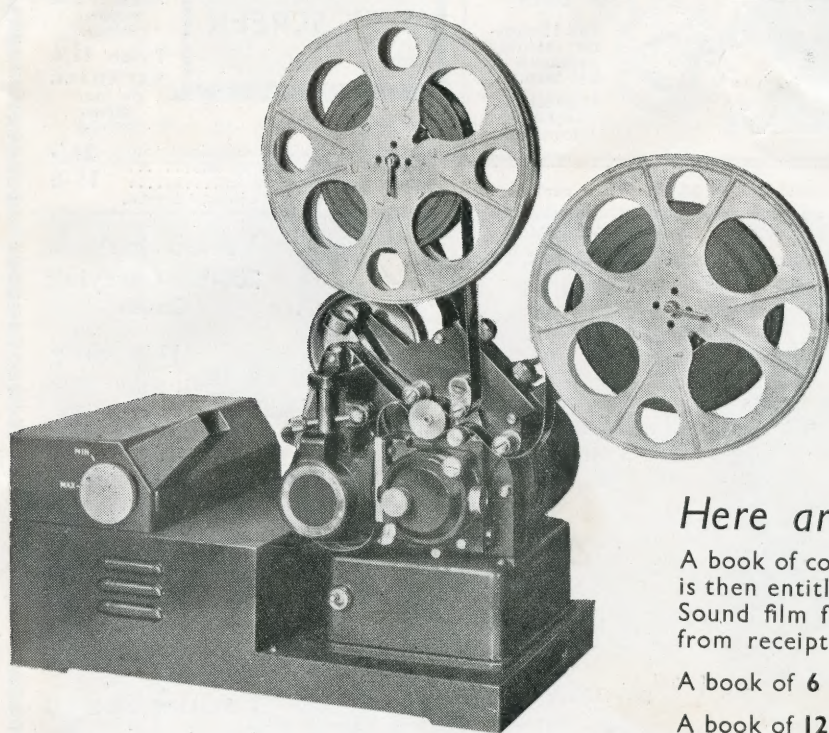
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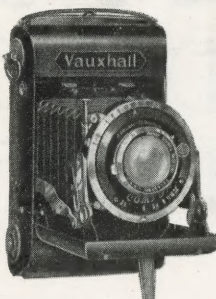
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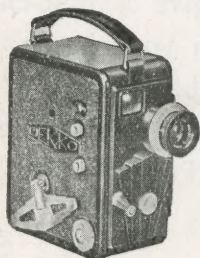
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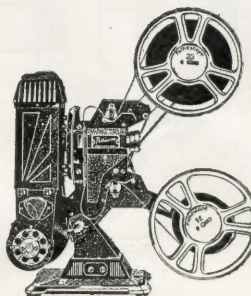
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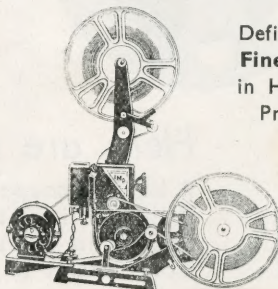
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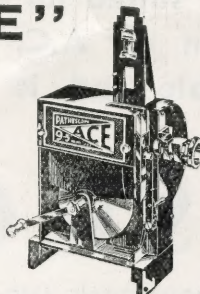
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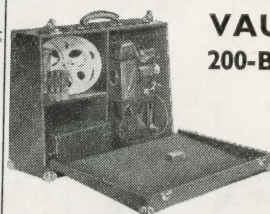
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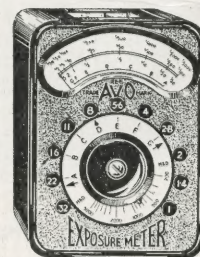
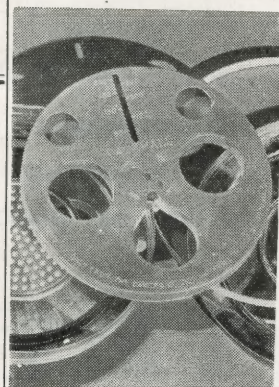


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JANUARY, 1936

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3 months 1s. 10³/₄d.
6 " 3s. 9d.
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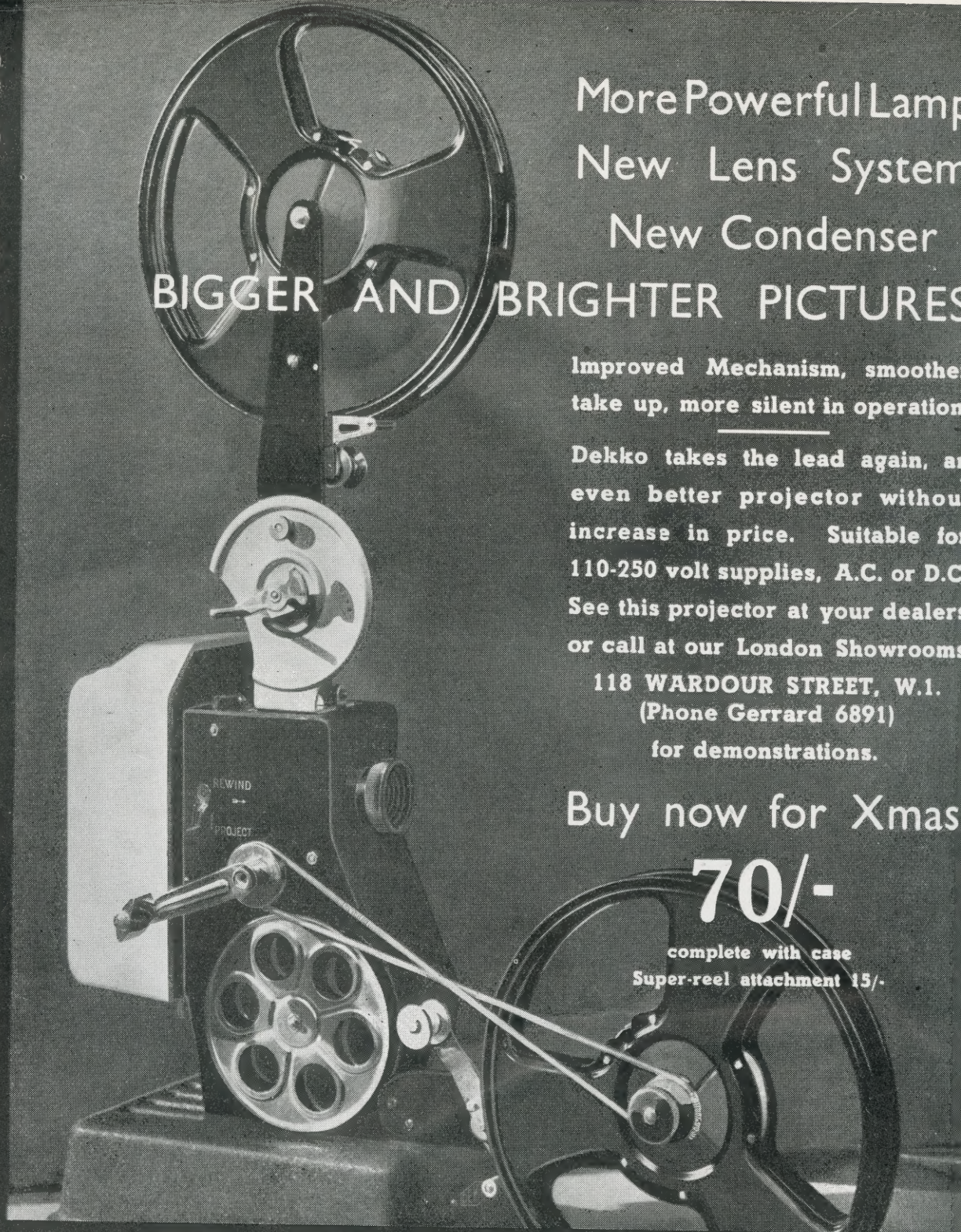


Trees in winter make just as effective pictures as they do in their summer dress.

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THE EDITOR to his READERS

THIS is an appropriate time of the year to talk about a sense of direction. But in this case I mean 'direction' in the cinematic sense. As far as professional films are concerned the intelligent filmgoer is guided more by the name of the director than by the name of the star when making his choice as to what films he shall see. He is interested not so much by the fact that Sylvia Screaming and Grant Granite are announced to whinny their lachrymose way through the latest epic as by the fact that a certain film has been directed by a man whose work he knows and respects. Eisenstein, Clair, Korda, Pudovkin, Pabst, Capra, Trauberg . . . these are some of the names which, in the main, are an assurance of a good production.

There is a tendency in some quarters to worship blindly at the shrine of these directors, particularly at the stark altar of the Russians. Certainly in the best of the Russian films it is a joy to watch the unerring hand of the director, to note with appreciation the subtle nuances with which he co-ordinates his material. But not all Russian films are important and not all deserve the wide publicity that has been accorded them. In the average amateur film, on the other hand, one looks in vain for any faint evidence of direction.

So many club productions fail because the material, often in itself quite good, is not exploited to the full. For this the director is principally to blame, but in his defence it can be urged that the responsibility is not always entirely his, for often he is expected to be either a Pooh-Bah or a figure-head. Not even the most brilliant director, however, can do much with indifferent material. That is the trouble with so many club productions—a poor story coupled with inadequate direction.

Stories depending for their effect on the narration of mental states are quite useless for amateur filming. They might be 'got over' reasonably successfully by the employment of imagery and symbolism, but at best they are certain to make impossible demands on the actors. Stories which call for any considerable degree of acting skill should likewise be rejected, for not many societies are able to call on much talent in this respect.

The only story that is really suitable for filming with limited human and mechanical material is the story

that you can see in pictures even while it is in typescript. This means that it must be full of action. It must move from start to finish. I do not say that it is the only type of story that is worth considering for filming, but only that it is the type which offers the greatest possibilities.

This does not mean, however, that it should be a film of murder, sudden death or one embracing the whole gamut of crime. If ever you are tempted to make a murder film, pause awhile and reflect that you will be trailing in the dust of hundreds of other movie-makers. Crime stories can be made interesting cinematically—in an early issue we shall publish a scenario written

round a robbery—but the crudities of the average amateur crime film usually offset whatever merits it may have.

The lone worker might well be content to make a complete little film round a single incident, but the film society usually needs a story with parts for a number of people. If the director is wise he will see to it that the story comes first and the players second. He will establish moods by significant angles and shots of things rather

than people. He will resolutely refuse to let the leading lady dominate a scene when she is not strong enough to do so. He will refuse to handle a script made to glove one particular member of the society unless there is proof positive that that particular member really can act. He will concentrate on the detail shots that mean so much, but he will not allow himself to be obsessed with them. He will not allow a foot to be shot until after thorough rehearsal. And, most important, he will take a keen practical interest in the cutting.

These are the qualifications of the man who, by thus doing an honest job of work, may at the same time produce a film of significance and importance.

It is significant that the I.A.C. trophy for club productions is awarded for direction. In the 1935 Competition, the results of which are announced on page 471, together with brief criticisms of the prize-winning films, the International Trophy was awarded for an interesting club film play, "Easy Come," directed by H. W. Kenyon.

It is successful because it moves. The story is by no means an original one but its great merit is that it is full of incident—the sort of incident that is easily translated to pictures.

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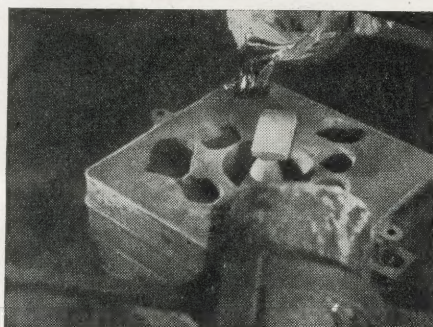
Dramatising

I HAVE written of films portraying the placidity of the countryside, the exhilaration of holidays and also of the correct application of one's film sense to the knitting together of personal experiences which have been shot. Now I am turning to the infinitely sterner task of presenting Industry on the screen. Hitherto I have assumed that the subjects discussed were to be actually filmed by the reader, but the case of industrial sequences is somewhat different, for many amateur producers refrain from tackling this class of material.

However, whether they do or not is fortunately not the point in this article, for even if the reader does not contemplate filming any particular industry, he will learn a considerable amount about film construction by studying the methods adopted by noted directors in this field of production, which is, perhaps, the most difficult and fascinating of all.

To begin with, we will embrace Industry as a whole, in the grand manner, and not bother which particular factory or process we contemplate filming. Films of this type, correctly constructed, are a revelation, for they enable the film to function to its fullest extent. Consider for a moment Grierson's *Industrial Britain* and observe his fundamental construction. Firstly, he establishes a theme—in this case it is to show, vividly, the dependence of enormous mechanical industries upon the highly skilled craftsman and the essentiality of the trained human brain. Without these human aids all the gigantic machinery in operation would be practically useless—a noble theme, difficult to express. How does he do it and how would you do it?

The first essential is that one must proceed, in one's mind, to *dramatise* it. Now to dramatise an industrial process does not mean to "adapt" it beyond recognition, as do the nimble minded scenarists who demolish novels, for we are dealing with no synthetic world. Dramatising, in the real filmic sense of the word, means to intensify the essential features of a manufacturing process and to present them on the screen so that they may form a true



To hold the audience's interest in the industrial film, assume that they are entirely ignorant of the various processes shown. Therefore make the camera inquisitive, use plenty of close-ups and show detail as in these two shots from "Aero Engine," reproduced by courtesy of the G.P.O. Film Unit and the Controller, H.M. Stationery Office.

The making of an industrial film offers grand experience. The term does not necessarily imply the production of a film in a factory. You could, as an instance, show the erection of a block of flats or the decarbonising of your neighbour's car. The scope is, indeed, wide. And even if you do not contemplate filming any particular industry, you will find in this article much to interest and help you in film construction.

but magnified reflection of themselves, yet condensed into a smooth running continuity which enables the film to flow. In *Industrial Britain* Grierson devotes considerable footage to the human worker, the essential craftsman and during the countless industrial processes which he links together we are able to observe and study the features and hands of the men who have devoted their lives to particular crafts and trades—whether it be pottery, glass blowing or engine turning. Thus he develops his theme, but he does something more, for he manages to eliminate all unimportant details, that is, unimportant from the pictorial point of view, painting his subject in fine bold outlines so that the audience shall be confronted with the main essentials.

Now dramatising a factory really means the art of capturing its atmosphere, its character and its output and to condense the whole into an accurate, vivid, but entirely new version of itself. Anyone can enter a factory devoted to making chocolate or electric bulbs and begin at the beginning and end at the end, filming every single process, firstly in a long shot and then in a close up and string the result together and spend a comparative fortune in processing all the unnecessary footage, but that is not film art; it requires no brain at all and the result is lamentable. But to dramatise that factory and present it to a public which will be thrilled by processes of which it is entirely ignorant is the goal to aim at.

Paul Rotha's "Shipyard."

Consider Rotha's *Shipyard*. He has succeeded in transforming hundreds of dock-hands into an impressive cast of actors for his highly dramatized version of ship building, but that is not to say he has made any of these men perform tasks unnatural to them. Merely he has

sensed the drama they create *en masse* and captured it in countless strips which he has assembled to create an intensely dramatic effect. But whether it be Grierson's *Industrial Britain*, Rotha's *Shipyard* or any other director's effort,



A still from Paul Rotha's "Shipyard," discussed by Mr. Buchanan in this article.

INDUSTRY

By ANDREW BUCHANAN

who originated and produces the famous Gaumont-British Magazine—the finest films of their type, every week. He produces each sequence, cuts it, writes the script, designs all studio settings and supervises recording and synchronising.

the following vital point must be remembered—that the mind must aim at two things—firstly, to make an audience realise the *interdependence* of processes in a factory, and secondly, to create an impression of *simultaneous* action.

Merely because the molten glass has been seen pouring into the revolving moulds and the resultant bottles have been shown emerging, does not mean that the revolving moulds should disappear from the screen entirely. As the bottles pass along on conveyor belts to be cooled, an endless line of them, we must frequently remind the audience where the bottles are coming from, which is done by inserting shots of the revolving mould again and again, for is not that mould feeding the conveyors which, in turn, are feeding the cooling plant?

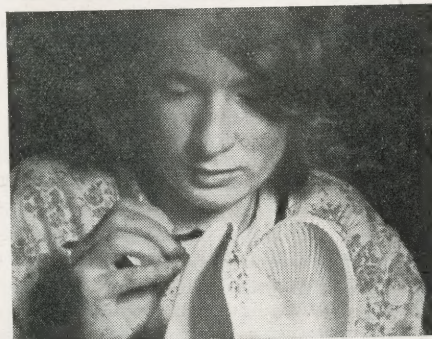
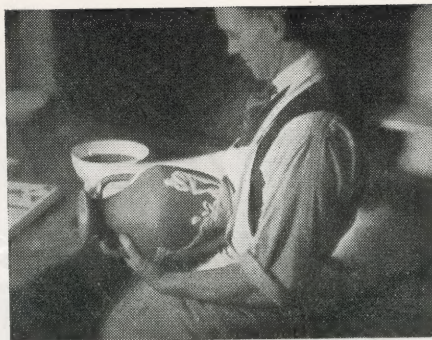
Standing at the far end of such a factory, the eye, though possibly concentrating on one particular process, is continuously roving about and embracing all the other processes, whilst the mind is definitely conscious of the entire plant and of the dependence of each process on the other. So must the film present that essential aspect of industry, which means that no process should be left, finally, until at least four processes further ahead have been portrayed, by which time the *second* process should be intercut until the fifth is reached, and so on, a method that should create the impression of *simultaneous* action.

A Film Paradox.

Only the film can portray such scenes, but on the other hand only the film can create such a paradox as the following:—For whilst it presents a condensed and ever moving version of industrial processes alternating one with the other, it also possesses the unique power to concentrate upon any one particular process and magnify it to a magical extent. Therein lies the essence of dramatising industry, for by means of colossal close-ups of objects which are, in reality, small to the naked eye, the film impresses on the lay mind the essentials.

The enormous sensitive fingers of the potter caressing spinning clay, the magnified edge of a diamond cutting through glass, the vastly enlarged cogs of a press, the piercing eye of the jeweller, the distended cheeks of the glass blower, all these, when fantastically enlarged, present, as no other medium can, the fundamental character of Industry. Such shots, plus the interplay of progressive process scenes, build up a rhythm around the truly dramatised version of something being manufactured and bring the film into its own.

Of course, films which are produced solely for the benefit and instruction of technicians must necessarily be straightforward *complete* versions of the subjects, shot without any attempt at dramatising or intensifying



Shots from John Grierson's "Industrial Britain," indicating the scope of the film and emphasising the value of the detail shot. Reproduced by courtesy of the G.P.O. Film Unit and the Controller, H.M. Stationery Office.

portraying only the *essentials* of an industry. I do not mean the essentials from the industrialist's point of view, but from the camera's point of view. Consequently, when you are selecting the scenes you are going to shoot from, say sixty processes, all of which are essential to the manufacturer, you must select, firstly, those which form the fundamentals of the subject and then the incidents and processes which are essential to *you*, but which, maybe, are completely non-essential to the manufacturer.

The experienced director may pass over a complicated and technically important piece of machinery, the action of which is practically enclosed and therefore invisible to the camera, but would possibly arrange to shoot a switch that turns on the power for the presses, or the leather covered sleeve of a worker whose arm is forever moving to and fro, or the protective goggles worn by girls to shield their eyes from glass splinters. In other

what is going on. But such films come under another category and I am dealing with the entirely different task of presenting industrial sequences in such a way as to be acceptable to an audience, which shall also be examples of imaginative film construction. Bearing this in mind it will be seen that the *picture* value of each scene is of paramount importance.

Therefore, many highly interesting industrial processes may prove to be quite unsuitable for filming, whereas others, which are of comparatively little interest to a technician, owing, perhaps, to their comparative simplicity, may offer extremely fine opportunities for the camera, which leads us to the final point to remember, when speaking of

(Continued on next page)

Making an Industrial Film

(Continued from previous page)

words; he would always give preference to his atmospheric shots over those which are technically of supreme importance, but of little value pictorially.

I would strongly urge you to try your hand at an industrial subject and if you are not equipped with portable lights, consider an industry that is entirely exterior, whether it be a lime quarry, the erection of a block of flats, or even the de-carbonising of your neighbour's car. It makes grand experience.

And now from the general broad method of approaching industrial sequences, I will discuss a specific example—the most difficult I can think of and apply the above principles to the production. Recently, I contemplated filming the manufacture of a giant safe—the largest ever constructed. From start to finish this work occupied a firm eighteen months continuously and I wished to show it all in two minutes! Now such an example is of the kind which one decides would make marvellous film material if one has unlimited footage to expend on it, but which, under the circumstances, must be reluctantly turned down. Nevertheless, I was so fascinated by the impressive nature of the work that I was determined to condense it by some means.

Extremely Careful Selection.

Accordingly, I arranged to visit the shops six months prior to the completion of the job and I shot, after extremely careful selection, short sequences covering almost every branch of activity—oxyacetylene rays eating through steel sheets—giant drills boring—shears cutting through steel like paper—the huge component parts of the safe being hauled from one position to another by crews of men hauling chains—the delicate work of fitting time locks together—bolts being shaved until just right, and so on. Each of these shots was, pictorially, unrelated, although all were contributing

towards the manufacture of the safe.

I then went away, having

—the lengthy process of opening the main gates, shot from outside and inside—and lastly a close shot of the enormous thick door slowly opening past the camera. My total footage was 250 feet of the finished safe and 200 feet on the preliminary disjointed shots. The calendars were shot in 50 feet, making a total of five hundred. This was to be condensed into 250 feet, resulting in a wastage of half the footage exposed, which, in view of the immensity of the subject, was justifiable. (The footage, of course, is that of standard 35mm. film).

And this is how I assembled it all. Firstly, I joined my unconnected strips together, so that they moved fairly rapidly, giving just enough time for the audience to perceive what was going on in each one and I then inserted between each a flash of a calendar. When the operation on the screen was of a fast moving nature, such as showing oxyacetylene rays, the months hurtled by—when ponderous action was seen, such as men slowly hauling up big parts, the calendar turned slowly into the next month. By this means I had accounted for eighteen months' continuous hard work, creating an impression of the safe being made during the brief period when the disjointed processes had been visible. I faded out this prologue and faded into the completed safe at the end of the eighteen months.

A Vivid Impression.

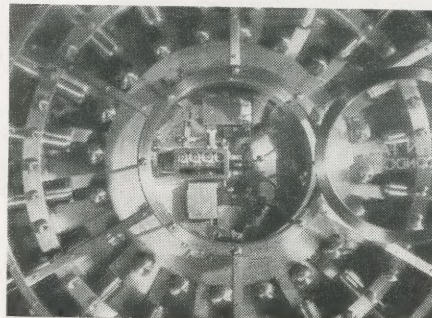
There was no sense of hurry on the screen and the greatness of the task was clearly felt. Nevertheless, the opening manufacturing scenes offered no continuity, nor could they have possibly done so under, perhaps, ten thousand feet. Instead, they gave a vivid impression of the type of work which went on during the making of the world's largest safe.

That is an example which I feel will help the

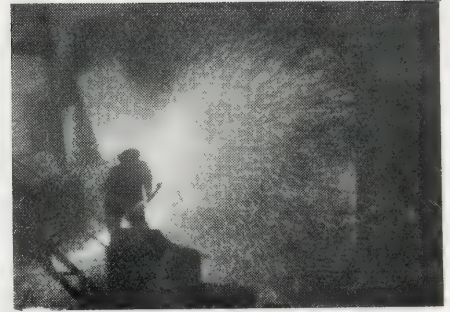
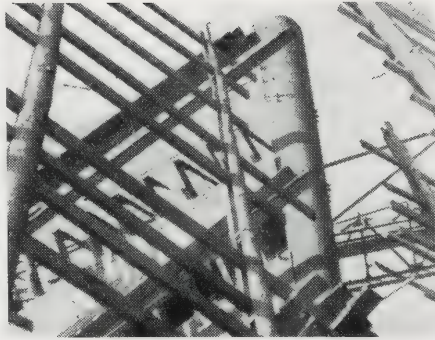
Left: shot from "Aero Engine," produced by Arthur Elton; Right: still from "Weather Forecast," by Evelyn Spice (both G.P.O. films); below: still from the 'safe' sequence, in the G.-B. Magazine, made by Mr. Buchanan and described by him in this article. It shows the intricate time lock mechanism.



arranged to return on the day the safe was complete. In the meantime I shot a number of close-ups of calendars showing the passing of days, weeks and months—sometimes slowly, and then rapidly. April might turn slowly to May, but August, September and October



reader to formulate his own ideas on industrial production and also emphasise the importance of approaching seemingly ready-made factory subjects with originality, otherwise unnecessary time, footage and labour will be wasted and long dreary mechanical processes will be



the result, which would interest only the inventor of them, and, after all, he is not the film director!

Sound films with their commentaries have practically eliminated subtitles, but as the majority of pictures made by amateur groups must necessarily be of a silent nature, one final and important point is raised—the correct use of explanatory titles. Action should never be held up by lengthy titles, but as a text of some kind is indispensable for explaining processes, titles should be as brief as possible. A good rule to remember is never to make your sub-title as long as the shot or shots which follow it. Frequently one sees never-ending titles followed by mere flashes of pictures, and then another yard of prose. Such treatment overbalances the production and should always be avoided.

Begin an industrial sequence with one, two or even three comprehensive introductory titles, which offer, in a terse condensed manner, an announcement of what is going to follow, so that subsequent titles will merely steer the attention of the audience through the various sequences. To endeavour to explain the why and the wherefore of a subject and, at the same time, to try to describe what each shot is portraying, would destroy the flow of the picture. Equally important is to avoid the common mistake of describing in a sub-title what is

Left and Right: shots from the G.-B. Magazine referred to in this article; centre: the bows go up, a scene from Rotha's "Shipyard."

clearly visible in the subsequent shot. "The Parts are then Screwed Up" is just such a title followed by a shot of a man screwing up the parts. This treatment is not a

compliment to the audience's intelligence.

Reverting to our giant safe manufacturing process, it might be introduced with the following titles:—

1. For 18 Months, Teams of Men Have Been Constructing the Largest Safe in the World.

(Dissolve)

2. Even Battleships are not Made of Such Thick Steel as the Monster Strong Room.

(Dissolve)

3. Here is the Kind of Work They Have Been Engaged on.

(Fade out and into picture.)

Thereafter, the only titles necessary are brief sentences introducing the various processes, such as:—

Steel Sheets Are Cut Like Paper. . . .

Now the Four Time Locks are Operated. . . .

At Last it is Complete.

The Door is Four Feet Thick.

Sub-titles, though essential, must always be secondary to the picture, never dominating the screen, except, of course, when they are heralding a subject, in the form of main leads and forewords.

AMATEUR cine clubs and societies throughout Great Britain, and individual workers resident in Scotland, should note that the closing date of the third Scottish Amateur Film Festival has been extended to December 31st, by which date all entry forms must be in the hands of the Festival Secretary, Ian S. Ross, 80, Buchanan St., Glasgow. It will, however, considerably facilitate the preparations for the Festival if intending entrants will submit their entries as early as possible. All competing films should reach the Secretary not later than 11th January. The Festival will be held on Jan. 16th, 17th and 18th.

Short Lengths

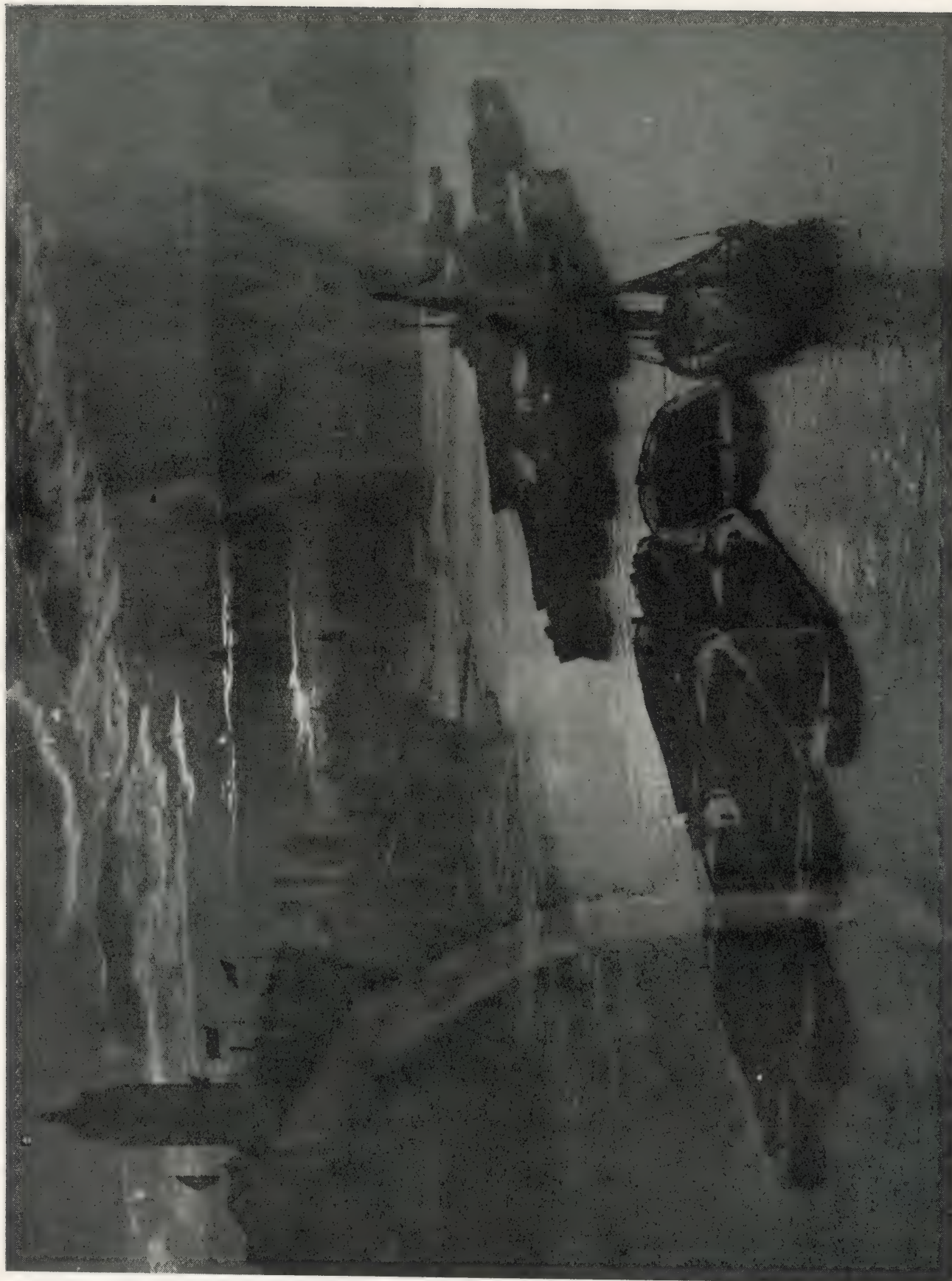
The famous Wizard Super Titler is now supplied as a fully universal titler instantly adjustable for use with any make of camera whether 16 mm., 9.5 mm. or 8 mm. The camera carriage is identical with the one supplied on the new "Wizard" Junior Titler which was fully reviewed last month. The cradle which holds the swinging frame is now mounted on a rigidly fixed cross bar, and is held in position with four screws instead of two—

the whole being a much more rigid finish. The approaching device for approaching and receding titles has been improved still further with the addition of a large wooden foot, which is covered on the under side with felt. This allows a very smooth action.

The efficiency and appearance has been improved by a new type of cone hood reflector for the lighting, and a universal Tripod screw is now supplied which will fit cameras with either British or Continental thread. The titler is supplied complete with a fount of metal letters and all necessary accessories for making really professional-like titles at £6 6 0.

As our review of the original "Wizard" indicated, we can thoroughly recommend this excellent apparatus, which is made by Cinique, Ltd., Midland Buildings, Shipley, Yorks.

Messrs. Palmer's, Saint Thomas Street Store, Sunderland, are offering complete GeBoscope sound-on-film talkie sets on hire purchase terms, without initial deposit at £6 1 11 monthly for eighteen months, or £8 14 2 monthly over twelve months. Any account is settled for the cash price within six months.



VERTICAL TITLING

Vertical titling has certain very definite advantages, particularly in cases where plain movable letters are used. In this article you are told how to adapt the adjustable horizontal titler designed by Mr. Abbott (it was described in the February, March and April issues of "Amateur Cine"), but the general arrangement can be copied by any handy amateur who does not possess this particular titler.

SINCE the publication, in this paper, of my series of articles on titling, I have received requests from readers asking for advice on the subject of vertical titling—that in which the camera is mounted above the title board with the lens pointing downward in a vertical direction.

This form of titling has certain definite advantages over the horizontal method when metal, cardboard or celluloid letters are used to form the titles. The horizontal method is eminently satisfactory for written or printed title cards or for movable felt letters which adhere readily to felt backgrounds. It is also unexcelled for so-called "transparent" titles and is at no disadvantage where pin-back or magnetic letters are used. In all these latter cases the horizontal method is highly efficient and simple in use.

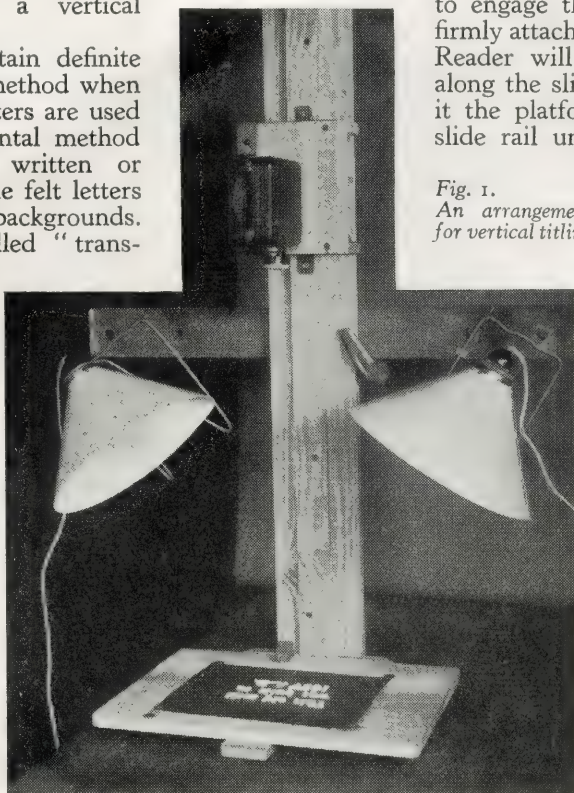
The Ideal Method.

When, however, we come to deal with plain movable letters it becomes something of a nuisance to smear adhesive preparation on the back of each letter and there is also some difficulty in removing all traces of adhesive from the background when it is desired to set up a fresh title. Obviously the ideal method in such cases is merely to lay the letters loosely on the background and photograph the title from above. There are a few commercial title stands designed specifically for vertical titling, but this article is written for the benefit of the amateur who wishes to fix up his own vertical titler.

Those readers who saw the previous "Lessons in Titling" will recall the adjustable horizontal titler which I designed for that series.* Many readers constructed that stand while many more had it made up for them; therefore I propose to show how that titler may be modified for use as a vertical titler. The general arrangement may be copied in a simple form by any handy amateur who does not already possess the original horizontal apparatus. A glance at Fig. 1 practically explains the whole thing in one 'go,' but there are a few details which will help the amateur if they are described.

The camera which it was desired to use had a focussing mount enabling the lens to be focussed for a distance of two feet; therefore, having drilled a hole in the camera holder so that a quarter-inch Whitworth screw could be passed through to engage the tripod bush, the camera was firmly attached to the holder (which, Constant Reader will remember, was made to slide along the slide rail). The holder (let us call it the platform) was then moved along the slide rail until the plane of the film in the camera was exactly two feet from the easel. If it is desired to use a camera which has no provision for focussing, then I recommend the purchase of a Woolworth spectacle lens—No. 24—which must be mounted in a wooden holder attached to the platform. This was fully described in the previous series of articles, but is illustrated in Fig. 2 for the benefit of new readers. In this case the platform must be placed in such a position that the spectacle lens is 24 inches from the easel.

Fig. 1.
An arrangement
for vertical titling



By
HAROLD
B.
ABBOTT

piece of 1" x $\frac{1}{16}$ " brass strip, but "mirror plates" may be bought and bent at right angles. The fence, which was originally screwed on to the platform on the left or door side of the camera, was transferred to the right side in order to leave the camera door free to be opened for subsequent operations. It is important that the camera should be at a true right angle to the easel and the fence should be fixed accordingly. It is also important that there should be no movement or "shake" of any kind either in the camera or platform, when fixed, and that the camera may be removed and replaced with the certainty that it is always in exactly the same position.

The next point to be settled was the exact location of the area of easel which would be registered on the film. This was a simple matter in view of the fact that the gate of my camera can be moved right out of the way, leaving the mask aperture quite free. What I did was to connect up a little "pea lamp" to a pocket

(Continued on next page)

*"Lessons in Titling" appeared in the February, March, April, June, July and September (1935) issues of "Amateur Cine," and instructions for making the titler appeared in the first three articles.

(Continued from previous page)

battery and place it behind the camera mask (see Fig. 3). The lamp would not illuminate the whole of the mask area and I therefore moved it around the edge of the mask and with a pencil traced, bit by bit, the outline of the mask as projected on the easel. This outline was my "photographic area" and I cut a piece of black-surfaced cardboard of exactly this size and held it in place by drawing pins so arranged that the card could be removed at will and replaced in exactly the same position.

As the pencilled outline represented the exact position for the title card it was unnecessary to allow any margin for error in the size of the card because the projector mask is, in any case, slightly smaller than the camera mask. Readers who find it impracticable to insert even a pea lamp behind the mask of their cameras will have to experiment with a short piece of film on the lines fully detailed in the previous "Lessons."

Fixing.

So far, so good. The next problem was to fix "the lights," because my titles were to be made by artificial light. The crude, but effective, solution is clearly indicated in Fig. 1. I found an old piece of batten, roughly 3" x 1" and 28" long. The holes were already there and mean nothing so far as one titler is concerned. By experiment the correct position of the lamps was found and the lamps (Photofloods in reflectors) attached to the batten by means of two wire staples to hold each wire "stand." Note: The actual lamps must be removed when hammering the staples: the filaments become extremely brittle after short use and may fall to pieces if jarred.

Finally, the batten was clamped to the baseboard (now the "upright") of the stand by means of a G clamp. It could just as well be screwed, but I found the clamp quite secure and it makes it easier to dismantle if I wish to use the titler in the manner for which it was originally designed.

Now came the snag. How should I fix the titler so that it were truly vertical and rigid? Well, you probably won't be able to adopt my method because I placed the titler on a bench and screwed the top end of the upright to a support brought down from a beam in the somewhat low ceiling of my "laboratory." But you can probably stand the titler on the floor and either screw or clamp the upright part to the edge of an old table or bench, or even to a wall. There will be no inconvenience in setting titles because, of course, the back-

Adapting a TITLER

ground card is removed when setting up titles and only placed in the titler for the actual exposure.

As to the placing of the lights, you might like to know my actual measurements. The Kodaflectors are fixed at an angle of 45 degrees, near enough, the space between the nearest points of the two adjacent shades or reflectors being 8 inches. The centre of the batten holding the lamps is 18 inches above the easel and the batten is, of course, disposed centrally in relation to the axis of the camera lens. For evenness of illumination it is important that what might be termed the axes, of

the lamps shall strike the centre horizontal line of title card. This may be achieved either by bending the wire "stands" if necessary, or by packing between the wire stand and batten, the staples being left sufficiently slack for this purpose.

Exposures? At normal camera speed: f/5 with R.O.F. and similar films; f/8 with Cine Kodak-8 film; and f/11 with Kodak 16mm. pan.

It occurs to me that there are a few cine cameras which, for some inexplicable reason, are not provided with a tripod screw socket. Possessors of

such cameras are at a disadvantage so far as concerns the arrangement described in this article. The difficulty can be overcome of course, but it would necessitate some sort

of cradle such as might be made of two metal strips, one beneath the platform and the other across the top of the camera, the two strips being drilled and clamped together by means of long bolts with wing nuts. Assuming that this can be made without difficulty the chief drawback is the fact that the contraption must be removed each time it is desired to open the camera door. And, by the way, in the case of those cameras which have a tripod bush it may be found desirable to insert a thin cardboard packing between the platform and the stationary portion of the camera base, in order to facilitate opening and closing the camera door, which might otherwise bind on the platform. This packing must, of course, be in place when the tests for register are made.

As was suggested earlier in this article, amateurs who intend to confine themselves to vertical titling under fixed conditions need not go to the elaboration involved in the titler illustrated; the same principles can be applied to a stand of very simple construction. As to the size of easel the following table will form a useful

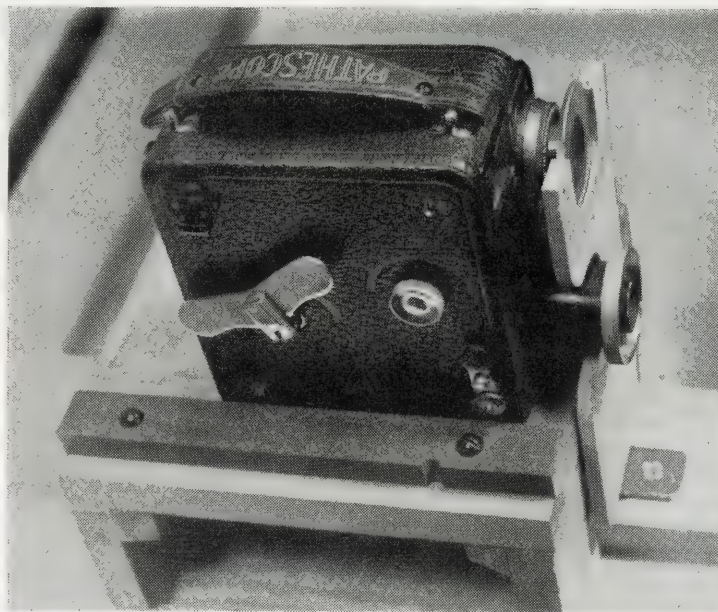
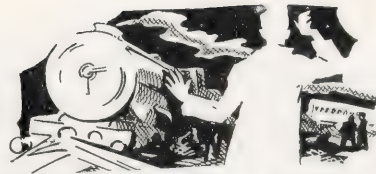


Fig. 2. Showing supplementary lens holder and the "fence" transferred from door side to "starter" side. (Note: The protruding lens is a spare, and is not the "taking" lens.)

(Continued on page 470)

The Signal



A DRAMA · COMEDY · AND DOCUMENTARY WRITTEN ROUND A SIGNAL.
POST BY L. DU GARDE PEACH WHO WROTE SCRIPT OF 'THE TUNNEL' *

IN my article in last month's *Amateur Cine* I suggested to the amateur on the look out for film subjects that it ought to be possible to make a drama, a comedy or a documentary film without moving more than a few yards away from, for example, the signal post outside a country railway station. The Editor seized upon this rather challenging statement and the result is that I have here tried to work out the sort of thing I had in mind.

The essence of drama is that it should be dramatic and therefore in our film we need something exciting which can happen on a railway. Obviously a train smash is indicated, even if we can't actually photograph it. Let us start out with the idea of leading up to this as our climax.

Here is my suggested scenario in outline.

Specially Written for

Scenario by
[L. Du Garde Peach]

"Amateur Cine World"

1. M.S. (Angle shot) Signal against cloud sky. Signal drops.
2. G.S. past signal. Train approaching.
3. M.S. past base of signal post on to line. Train passes (wheels only shown). Establish balancing weight at foot of signal post. It returns to normal.
4. G.S. FLASH rear of train receding.
5. G.S. PAN to signal box.
6. M.S. Signal box.

NOTE: If impossible to use a real signal box, the interior shots can be faked at home.

7. C.S. Interior signal box. Establish two men.
8. C.U. FLASH wall telephone. Bell ringing.
9. CUT BACK to C.U. Two men. First man looks round.
10. C.U. RESUME wall telephone. First man comes into shot and takes up receiver.
11. QUICK CUT TO: C.S. Third man (different location) with window behind, 'phoning. He looks through window.
12. G.S. through window. Railway lines seen in fog.

NOTE: Fog scenes can be photographed through a flat medicine bottle of thin glass filled with smoke. The amount of smoke to be varied for thickness of fog required.

13. C.S. Third Man returns to 'phone and picks it up.
14. A QUICK SERIES of very short C.U. ANGLE FLASHES (each shorter than the one before) of various men 'phoning with, if possible, superimposed captions at various angles across frame.

"FOG ON THE LINE"

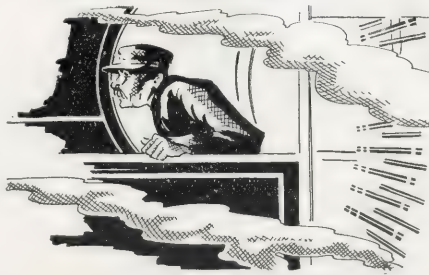
NOTE: If captions cannot be superimposed they should be cut in as very short flashes after each 'phoning shot, photographed at different angles through swirling fog.

15. C.S. First Man. He puts down 'phone and turns towards Second Man.
16. C.S. Second Man. He nods and crosses to box labelled "Fog Signals." Camera PANS.

17. C.U.S. box of fog signals (Establishing words "FOG SIGNALS" on box). Man's hands take out three or four fog signals.
18. G.S. Passenger train standing in station.
19. M.S. Guard blowing whistle and waving flag.
20. Two or three QUICK FLASHES Passenger train starting. C.U.S. Piston, Wheels, etc.
21. M.S. Signal post. (Slight fog). Second Man comes into shot with fog signals.
22. C.S. Base signal post. (Slight fog). Man's hands arranging fog signals.
23. C.S. (slight fog). Passenger train running towards camera. Fade out if possible.
24. M.S. Signal post. (Thicker fog). Second Man sitting at base of signal post. Gets up, looks up at signal and looks up and down line.
25. C.S. Interior signal box. First Man leans from windows and looks up and down line.
26. G.S. Railway. (Thicker fog). Goods train shunting.
27. G.S. (thick fog) Single waggon running off the line.
28. TWO OR THREE FLASHES (thick fog) of overturned goods train. Fade on final flash if possible.

NOTE: As this is in thick fog it can easily be faked with a toy railway.

29. M.S. (fog) Passenger train running towards camera.
30. C.S. (fog) Driver leaning from cab, looking forward anxiously.



*"The Tunnel" is the important new G.-B. film which glimpses the future. It pictures the construction of a tunnel under the Atlantic

31. C.S. (fog) Man crawling from under debris of overturned goods waggon. He gets up and staggers out of shot.

NOTE: In a C.S. any sort of wooden debris will do.

32. C.S. Interior signal box. First Man pulls over lever.
33. QUICK CUT TO: M.S. Base of signal post (fog). Balancing weight moves. Second Man takes up fog signal and turns to the line.
34. M.S. Exterior signal box (fog). Man from Shot 31 runs towards signal box and up the steps.
35. C.M.S. Interior signal box. Man enters and First Man turns and looks at him.
36. C.S. Both. First Man's horrified reaction.
37. QUICK CROSS CUT. G.S. (fog). Passenger train running.
38. C.S. First Man. He turns quickly and pulls down a lever.
39. M.S. Signal post (thick fog). Second Man sees the balancing weight move, glances up and quickly snatches up two fog signals. As he moves towards line he trips and falls, knocks his head against the post and lies senseless.
40. C.S. Exterior signal box (thick fog) shooting up at First Man leaning from window looking to the right up the line.
41. QUICK FLASH (thick fog) M.S. Overturned goods train (Toy model).
42. RESUME SHOT 40. First Man looks down the line.
43. QUICK FLASH (thick fog) Passenger train running.
44. M.S. (fog) Base of signal post, shooting past on to line. Second man lying unconscious. Passenger train goes past.
45. M.S. (thick fog) Passenger train runs over camera. FADE OUT.
46. SLOW FADE IN: M.S. (Angle shot) up at signal against bright sky and clouds. PAN SLOWLY down to base. Newspaper is fluttering in the wind, caught round the base of post. TRUCK FORWARD, if possible, or, CUT TO:
47. C.U.S. Newspaper. Any newspaper heading of train wreck.

SLOW FADE OUT.

(Continued on next page)

Ideas for a COMEDY FILM

Comedy.

Unfortunately the space at my disposal is not sufficient for me to detail a comedy film shot by shot, but the following is the sort of outline I would suggest.

This would be quite definitely a film of broad comedy, but it is necessary to remember that in the absence of sound, broad comic action is essential.

Open on one or two signal posts, or other things connected with the railway, being painted. Establish the fact that painting is going on on the line.

Cut to our signal post and show our comedian approaching across the line with a ladder and paint. As he is about to cross the line a train flashes past.

By L. Du Garde Peach

(Continued from previous page)

the base of the ladder further and further away from the signal until the bottom end of it is between the rails. As he is painting and looking with pride at his work we cross cut shots of a train coming nearer and nearer, again establishing the fact that his ladder is resting between the rails. Work up the excitement of this until the train flashes past.

NOTE: Again quick cutting will give the effect that the train has carried away the ladder, because as the train flashes by we cut quickly to a CLOSE SHOT of the painter with the ladder being jerked away.



Then play short comedy sequence in which he is thwarted by passing trains each time he tries to cross the permanent way. Use the ladder for comedy value—he is nearly across the line when the ladder is caught in the wires of the signal post—he has the utmost difficulty in getting clear just as a train flashes past, etc.

NOTE: There is, of course, no need to take these shots with a train actually present. The effect is got by quick cutting.

Finally we see him on the wrong side of the line wondering how to get across. He walks to the adjacent station, gets on a train (with his ladder), goes to the next station, crosses to the other platform and comes back on a train on the right side of the line for the signal.

Comedy sequence of him painting the signal. Various gags can here be devised; for instance, he is just about to apply a full brush of paint to the signal arm when it drops—and so on.

As he paints lower and lower down the post he puts

As the ladder goes from beneath him he makes a quick jump up at the signal arm to save himself, but misses it as it goes back to danger.

We finally see him sitting on the line surrounded by the smashed ladder and with paint all over him. He looks round with an expression that shows he is fed up with this series of misfortunes. He holds up his hand like a traffic policeman.

We cut to a shot of an express train coming nearer and nearer and slowing up just before it reaches the camera.

Cut back to the painter sitting on the line amongst the debris, slowly lighting his pipe or opening his dinner basket.

A comedy film something on these lines would tax the ingenuity of the amateur, but not too far. The getting of the CLOSE SHOTS of the signal arm might involve the making of a model about six feet high, but all the other shots could be got with the connivance of a friendly station master at some country station. It would in any case constitute useful experience for an amateur scenario writer to work out this story in shots as I have done in the case of the drama.

Documentary Film.

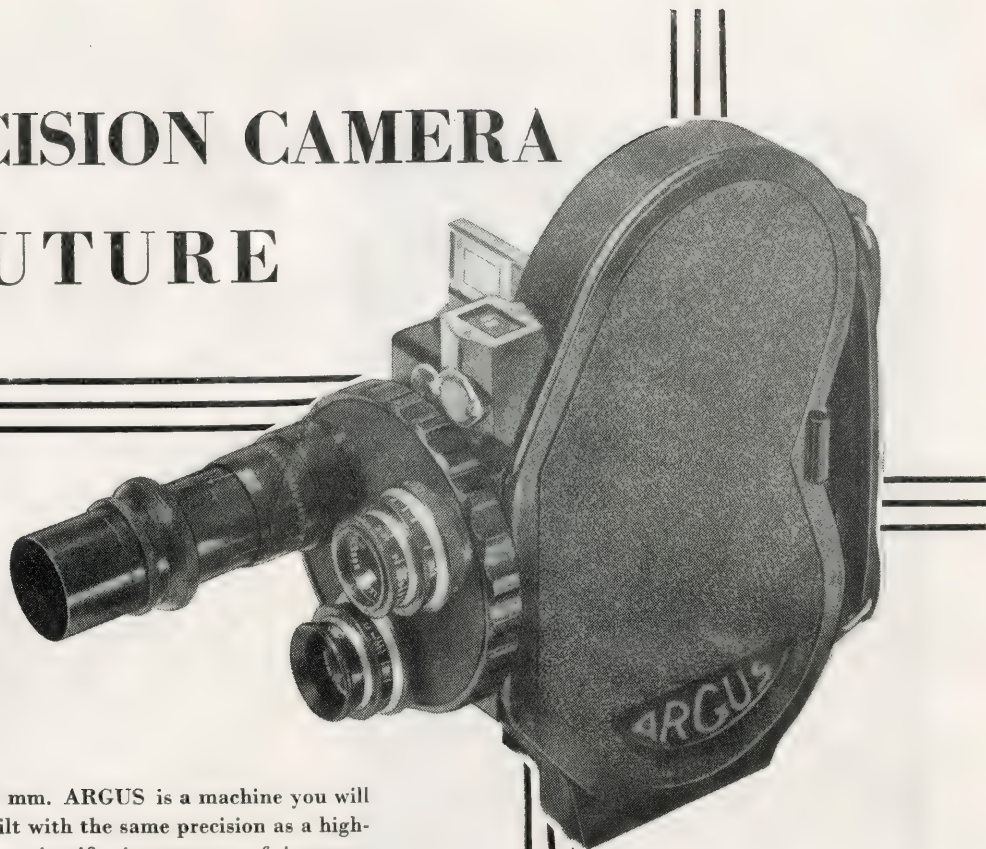
This is a much more obvious film and a much easier one to devise and shoot. All that is necessary is to show your audience clearly and as pictorially as possible exactly how the signalling system works.

Your shots should have continuity—I suggest they might start in the signal box and follow the wires along to the signal post and then show trains in their relation to the traffic control system.

The above examples are intended to do no more than show amateur scenario writers the way to set about working out a film treatment. I do not suggest that anyone should attempt to shoot them or that they are worth shooting; all I can say is that you might do worse, but I hope you will do much better.

Assuming we get some snow this year—and at least there will be some in the north—look out for some attractive shots. An I.A.C. prize-winner was a snow picture.

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Film Construction :



FOR a film to be successful it must be built up from a sound basis ; and this fundamental idea of securing a strong basic construction should never be neglected, no matter how trivial the subject of the film may be. A strong basic structure is just as important in a nature film, or a documentary film, as in the most complex story-film.

If you are making a Christmas film, include plenty of detail shots to give the right atmosphere.

The construction can be summarized under four headings, the Beginning, Development, Climax, and Close. It will be found, on examination, that most films can be split into these four sections of action quite easily. In order to study the method fully, it is worth considering two examples, firstly a typical documentary subject, "*Christmas Day*," and secondly a well-constructed talkie, Fritz Lang's "*Testament of Dr. Mabuse*." For these the four headings work out as follows :—

"*Christmas Day*." 1. A child awakens. 2. The theme is shown, here the fun and exciting anticipation of the Day. 3. The Christmas tree. 4. A child drops to contented sleep.

"*Dr. Mabuse*." 1. The sinister opening, a room shaken by throbbing machines, a spy, a ruthless attempted assassination. 2. Complicated detective process leading up to 3. Spectacular fire episode, the main climax. 4. Quick and dramatic denouement.

These four main points of construction naturally ought to appear in the treatment, and special care should be given to their film form when the scenario is evolved.

How to Make a Christmas Film

Hence, it is important to analyse them with this in view, and to arrive at a filmic construction that will give them the necessary emphasis to make a strong impression on the audience.

(1) *The Beginning.* Attention is always rivetted on the screen at least for the first minute, and it is important to exploit this fact to the full by coming to grips with the theme of the film in a few, well-chosen shots. For example, "*The Barretts of Wimpole Street*" opened well, the whole atmosphere of the house being at once shown by the behaviour of the dog, in four well-chosen shots. A documentary of Christmas day might open thus :—

- (1) Fade-in. C.S. Child in bed ; opens one eye, sleepily.
- (2) C.S. Bulgy stocking at foot of bed.
- (3) C.S. Child sits up in bed, remembers the Day.

Clear Introductions Important

These three shots instantly impress upon the audience that it is actually Christmas morning. The other members of the family can then be introduced either by an orgy of stocking-grabbing (if children) or by sedate greetings at breakfast. Clear introductions are important; but throughout the opening sequence the right atmosphere must be maintained. A good comedy touch is to show one grim individual who disapproves of all the goings-on, and sits in a perpetually morose state in a deep armchair. In contrast, the rest of the party appear to behave with enhanced gaiety. (This is the type of part the unfortunate cameraman may have to play, all the shots being made at once, the morose expression being easily attained by the sight of a novice fumbling with his camera !).

(2) *The Development.* This vague heading really covers the whole preliminary plot. The director must see to it that he retains a reasonable measure of entertainment value in this part of the action. A documentary film that hangs fire in the middle is doomed to failure more dire than an equally dull story-film, since the latter can often be saved by a strong (if far-fetched) climax.

Burlesquing Horror Films

In a film dealing with Christmas Day, there is no lack of incident leading up to the climax, which is assumed to be the tree episode in the evening. A general air of comedy, mingled with mystery and suspense, should be aimed at. More experienced directors will find here an excellent opportunity to burlesque horror films in general. Doors open mysteriously—into the larder. A knife is stuck into cook—and a mince pie extorted. A ghastly figure draped in folds of cloth—Mother getting down a dust sheet. Keys turned with a snap, horrible, shapeless parcels. . . . The material is limitless ; the only stipulation is that it must to some extent logically lead towards the climax.

Beginning, Development, Climax and Close

By

H. A. V. BULLEID

B.A.

(3) *The Climax*. It is a paradox that, if a film contains two or three subsidiary (but still "big") high-lights, the final climax is detracted from. This happens in numerous films, such as "*Dr. Mabuse*" quoted above; "*The Spy*" also by Fritz Lang; and several recent talkies, "*Les Miserables*," "*Baby-Face Harrington*," and "*Becky Sharp*," for example. It is a good fault, as it necessarily entails abundance of entertainment value: but it is a structural weakness for all that, and should be borne in mind when constructing and directing the "*Christmas Day*" film under consideration. A definite climax *must* be chosen and led up to. The obvious choice is the Christmas Tree, and the general joy one associates with this episode can be given in full measure upon the screen.

But Nothing Much Happens!

Cinematically, however, the trouble is that *nothing much happens*, so that considerable ingenuity is required to make the sequence appear to be full of action. This is purely a matter of good filmic construction. Likely actions and details must be listed, filmed with the benefit of careful direction, and then so built together by the film-editor that a perfectly satisfying scene is the result.

If possible there should be infused suspense (such as saving one huge parcel for opening at the end) and a good measure of comedy asides (the candle that will not light; the match that burns Uncle's finger; the dog persistently tearing up discarded packing). All asides and close-ups should, of course, be filmed separately on some other day, after adequate rehearsal.

(4) *The Close*. A satisfactory conclusion to a film is imperative. It must be short, to avoid the effect of an anti-climax; correctly in keeping with the spirit of the film; and must above all leave the audience in a satisfied state of mind. Examples of unusually good endings that spring to mind are:—The Walls of Jericho being torn down, in "*It Happened One Night*"; and, again, the doctor tearing up fragments of paper, in "*Dr. Mabuse*."

Closing the Film

In the case of the Christmas film, several possibilities arise. One can close on a slightly sentimental note, a child fallen asleep hugging an old Teddy (rather than the newly-acquired one). Alternatively, a comedy ending of the "aftermath" type can be shown in several ways. Again, plenty of material is available; a half-finished Christmas cake; an un-decked Christmas tree; the laboured writing of a letter of thanks; the cream of the newly-acquired toys; or a complete comedy touch, for example, a shot of the dog's kennel, with a notice pinned to it,

Youngsters looking longingly at the window of the toy shop will provide you with good 'human' material for your Christmas film. Look around for those incidents that reflect the spirit of Christmas.

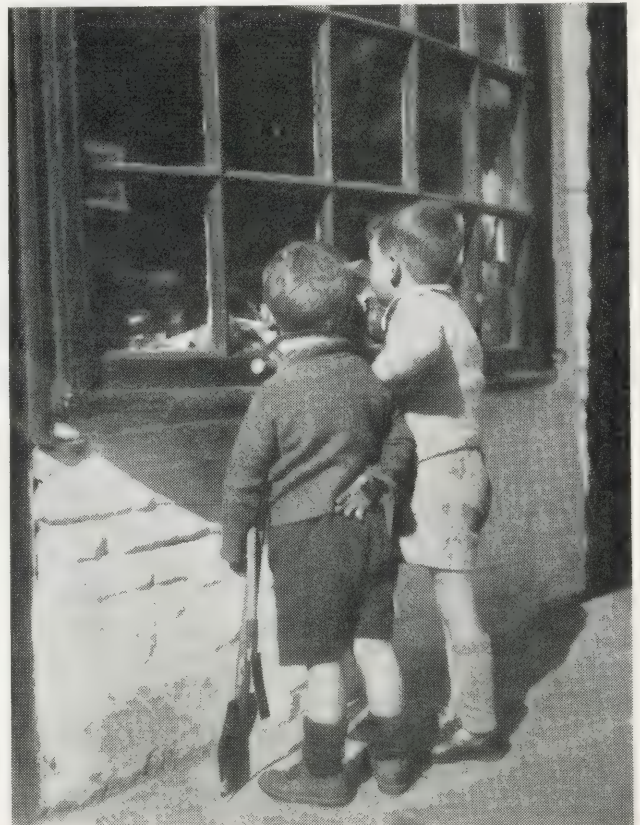
"INDISPOSED." Well selected shots enable the various situations to be shown on the screen clearly and yet with the minimum of film.

Finally there arises the matter of titles. It is obviously of little use to present a well constructed film, if its effect is going to be marred by titles which are either inapt, redundant, or even actually incorrect.

Original touches are welcome, even if routine types such as (for a film dealing with Christmas) the use of a Christmas card as the main title, or mottoes from crackers as sub-titles. Above all, the director must see to it that his film is what its title claims; and if this is so, no audience can complain.

Messrs. Ensign, Ltd., announce that the humintin carrying bags for films reviewed in last month's issue of *Amateur Cine* are now supplied on loan to personal callers so that the library films may be conveniently carried. No charge is made.

Shirley Temple films are among the latest additions to the Ensign Library. "*Pleasure Hours*," the popular handbook issued last year, giving an outline of the story of each of the films in the Library has now been revised and is available, complete with a 24 page supplement of new releases, at 1/4. For those who already have a copy of "*Pleasure Hours*," the supplement is sold separately at 4d.



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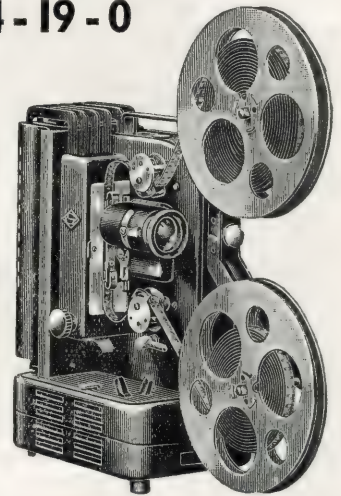


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- £6 Pathescope 9mm. with super attachment and case, other Projectors from 21/-.
- £10 De Vry Portable Standard Projector, 500 watt model, £10; others from 30/-.
- £13 Pathe 200 B Projector with motor and 200 watt lamp, £13, as new.

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THE MAINTENANCE OF 8mm. PROJECTORS

By ERIC F. IMPEY

(Author of "The Handbook of 8mm. Cinematography")

This is the third article in our series on the technique of 8mm. movie-making. The first two which appeared in the October and November (1935) issues of "Amateur Cine", dealt with editing, splicing and projecting. The next will deal with lubrication and general maintenance. Although designed primarily for users of 8 mm., this series will be found to contain much to interest amateurs who favour other sizes.

THE 8mm. film frame is so small in size that the greatest care is essential to maintain the projector in good clean condition in order that extraneous matter on the machine will not be transferred to the film—a factor which will spoil projection and, in time, will also damage the film itself. The tiniest hair appears enormous on the screen if it becomes lodged in the projection aperture, but even more important than this is the dust which is left in the gate after a show and which will, if not removed, gradually harden and will subsequently seriously damage the film by scratching the emulsion.

Give the Machine a Routine Clean.

These difficulties are also experienced with other film sizes, but, of course, the tiny 8mm. frame increases their importance four-fold and it is therefore a very good thing that maintaining a projector in perfect order is really a simple matter. It is best to give the machine a routine clean on every occasion upon which you use it, for this will only take you a matter of five minutes and then the task is not at all laborious. Lubricate as and when directed by the maker of the projector. All other general maintenance matters can be looked over perhaps once a month.

The first point to clean is the most important one—the gate—for this is the place at which lack of cleaning is most likely to spoil your films. The method of removing the gate (one side only) varies with the make and type of machine and should be carried out in accordance with the manufacturer's instructions. Polish both gate surfaces (the one attached to the machine as well as the one you have taken out) and if any grit appears to be adhering and does not come away with gentle treatment, use a little Thawpit or methylated spirit or any one of the many brands of film cleaner. A dab or two of one of these cleaners and a clean cloth will remove the grit.

For polishing the gate a soft cloth should be used, but not one with a fluffy surface, as this is sure to leave minute hairs or threads on the metal surfaces. After this has been satisfactorily completed, the actual projection aperture should be cleaned with a brush. For this purpose a soft camel hair brush is not to be recommended; it is better that a slightly stiffer type should be employed. Camel hair is so soft that it has no resistance to offer to any semi-hard substance, whilst it tends

to tear on the metallic edge of the aperture and thus leaves fine hairs in the gate.

On no account should anything hard, such as a pen-knife, be used to clean the gate. Sometimes the use of a composition or bone pick is recommended, but it is far safer to use nothing of this kind and to rely solely on polishing, aided, when the circumstances require, by one of the cleaning fluids noted above. Always keep the gate scrupulously clean.

The next points which should receive attention are the sprockets. These should be cleaned carefully with a soft cloth and any particularly dirty patches touched up with cleaning fluid as in the case of the gate. The principal point to observe here is to take care that the sprocket teeth do not tear any tiny threads from the cloth you are using—the teeth have a natural tendency to do this and should it happen, the threads will be transferred to the film and will most likely end up by waving about in the projection aperture, much to your discomfiture (I hope!).

On some projectors, owing to the position of the oiling points for the bearings, the sprockets are rather

(Continued on next page)



Baby's bath presents an admirable subject for the movie maker. If you follow the articles that are now appearing on simple artificial lighting you will experience no difficulty with the technical side of the work. And as for the script, Baby makes a very good, un-self-conscious actress.

PREPARING THE 8MM. PROJECTOR FOR THE SHOW

CONTINUED FROM PREVIOUS PAGE

prone to become smeared with oil. It is most important that this should be removed as soon as it is noticed as an oily film projects very badly. In the case of Kodascope Model 30 there appears to be a tendency for oil to work past the sprocket shaft bearings on to the sprockets themselves. Whilst no doubt a simple remedy could be found, nevertheless the easiest way of circumventing the difficulty is to clean the sprockets on this machine every time it is used. After a fair amount of use, a coating of oily grit may accumulate on the claw, hence this point, too, should be cleaned regularly.

The Bolex Model K8 and the Cine Nizo Model J utilise reflected light for projection and the angle mirror should be cleaned carefully and regularly for since in the case of these machines all light must reach the film via the mirror, a dirty one will be a definite hindrance to projection efficiency.

The next factor is that of oil and dirt which has been thrown up on the rear end of the projection lens. The trouble is more noticeable on some machines than on others and is usually most prevalent on those with an exposed claw. Such dirt should be cleaned off with a piece of cambric, whilst if there is serious oil splashing, use may be conveniently made of the Dallmeyer or Bell and Howell lens cleaning outfits. Naturally, the forward end of the lens, too, should be cleaned as and when required, though this is not so likely to need attention as the other.

The condenser, also, requires cleaning now and again and when necessary you can easily make it an object of attention immediately before dealing with the projection lens. Owing to the confined working space this is rather a tricky business on the Kodascope models. First the moveable portion of the gate must be taken out, when it will be found that the front surface of the condenser can be reached, whilst the rear portion is cleaned from inside the lamphouse by removing the lamp and pushing down the still picture device (Model 30) and in the case of Model 60 or 80, by drawing back the

light cut off disc so that its segments lie immediately behind the segments of the shutter. When this is done it is easy to get at the condenser rear surface. Clean these lenses with cambric.

Owners of the Bolex K8 or Filmo 8 have an easier

task, as in the first case the condenser is fixed in the lamphouse, which may be unfastened and the item removed for cleaning, whilst in the latter case it can be withdrawn bodily from the machine at any time without trouble.

Occasionally the reflector in your machine will need a clean, but this is not a very frequent occurrence, although regular inspection is advisable. At the most it will require polishing with your slip of cambric.

Oil upon the spool shaft driving belts and pulleys

is a not infrequent cause of difficulty with many sub-standard film projectors and causes the belt to slip too much, finally leaving the spool quite stationary, whilst the film is discharged upon the floor. Except where there happens to be an unlooked for defect in the machine, the cure is to take care not to drop oil on the parts concerned and more especially not to over-oil points which are immediately adja-



An excellent professional 'short' just released, 'Wharves & Strays', has a dog as its 'star'. Why not feature your own pet? As this appealing study shows, he is not camera conscious.

cent to those parts. Where the trouble has occurred, clean the belts and pulleys thoroughly with one of the fluid cleaners mentioned previously, after which wipe carefully all oily parts in the vicinity. The Filmo 8, having gear driven spool shafts, is not

subject to this trouble.

Another part of the machine which must be kept free of oil (except at the noted oiling points) is the motor and since it is impossible to remove stray oil from its interior without partially dismantling the machine, this is a case where prevention is better than cure. Obey the oiling instructions to the letter and above all, do not apply too much.

In connection with the motor, the most important point to note, other than the above, is the condition of the brushes. If they are withdrawn they should present,

(Continued on page 470)

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16 mm. Agfa Movex 12 : f/3.5 lens :
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case : as new .. **£6 : 10 : 0.**

9.5 mm. Alef : f/1.5 Plasmal : multi-
speed camera : good condition—
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16 mm. Agfa Movevector 16 A : 100
watt : fan cooled : 200-220 v. : case :
good condition .. **£18 : 15 : 0**

16 mm. Cine-Kodak B : f/1.9 lens : also
3 in. Tele. lens, f/4.5 : motor drive :
case : good condition **£19 : 15 : 0**

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8 mm. Kodascope 8 : as new : List
£9 9 0 .. **£7 : 7 : 0**

8 mm. Cine Kodak 8 : f/3.5 lens :
combination case : as new : List £11 2 6
£9 : 9 : 0

16 mm. Ensign 100 B : 2 in. lens : good
condition. List £17 : 10 : 0
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16 mm. Kershaw N.P.3 : 2 in. lens :
resistance : case : as new. List
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9.5 mm. Pathe Home Movie : double
claw : type "C" motor : super attach-
ment : good condition .. **£8 : 17 : 6**

16 mm. Kodascope C : 2 in. lens :
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16 mm. Zeiss Ikon Kinamo S10 : f/2.7 Tessar: motor
drive : case : unused : stock soiled : .. **£7 : 15 : 0**

9.5 mm. Dekko Camera : f/1.9 Ross : as new
£7 : 18 : 6

16 mm. Bell-Howell Filmlo 75 : Cooke f/3.5 : 100 ft. :
case : as new .. **£11 : 15 : 0**

16 mm. Bell Howell 57 G.G. : 375 watt : 110 v. : re-
verse : 2 in. lens : case : good condition. **£35 : 0 : 0**

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9.5 mm. Coronet Projector : good condition. List
£2 5 0 .. **£1 : 15 : 0**

16 mm. Kodatoy : motor drive : case : good condition.
Cost £5 17 6 .. **£3 : 15 : 0**

16 mm. Kodascope C : 2 in. lens : 100 watt : resistance :
case : good condition .. **£9 : 15 : 0**

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9.5 mm. Dekko Projector : case : as new. List £3 10 0
£2 : 10 : 0

9.5 mm. Pathe Luxe Motocamera : f/3.5 lens : case :
very good condition .. **£5 : 5 : 0**

9.5 mm. Dekko : 1 in. Dallmeyer f/1.9 : case : as new :
List £12 : 10 : 0 .. **£9 : 17 : 6**

At **537, PINNER RD., North Harrow,**
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9.5 mm. Alef : super reel attachment : good condition :
£4 : 0 : 0

16 mm. Ensign Mickey Mouse : super attachment :
resistance : case : good condition. **£4 : 4 : 0**

16 mm. Ensign Silent Sixteen II : resistance 100—
250 v. : good condition .. **£10 : 10 : 0**

16 mm. Kodascope K 75 : 2 in. lens : resistance : case
as new. List £92 0 0 .. **£60 : 0 : 0**

At **12, GEORGE ST., CROYDON,**
Croydon 0781.

9.5 mm. Alef : f/2.8 Meyer : 8—32 frames per sec. :
fair condition .. **£4 : 19 : 6**

9.5 mm. Pathe-Lux : "S" lamp, also "O" lamp :
resistance to 250 v. : case : good condition
£12 : 10 : 0

16 mm. Ensign Silent Sixteen : 2 in. Dallmeyer f/1.8
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fier and loud speaker : complete : as new. List
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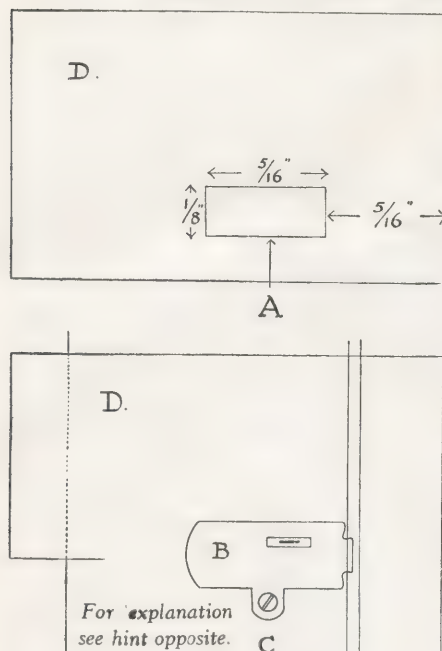
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Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the February issue should reach us not later than December 27th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following three hints.

FOR COCKLED FILMS



Here is a contrivance for cutting out notched titles and for enabling cockled films to go through without stopping on the Pathe "Home Movie." Take a piece of very thin metal, D (I used 2" x 1" copper plate from a Mecano Electron outfit) and cut out a small notch A. Place behind projector, by removing screw C. My plate D is held under plate B so that it will just

slip and will stay where it is put.

When the plate D is pushed to the right (inwards) the machine works normally. But if the plate D is pulled out to the left, notched titles go through without stopping. Mine is a single claw model and old cockled films kept stopping before I made this gadget. I also cut out titles when showing my old stock films and announce them through a microphone instead, thus saving time and making the show more interesting since "sound effects" can be included.

H. F. Hindshaw, 8, Mirfield Drive, Monton Green, Near Manchester.

TESTING TITLES

When setting up a titler it is usual to make a trial exposure to test the adjustment of the title card. A method of doing this, which dispenses with the dark room and is in every way more convenient is to use "Carlight" paper instead of film.

A slip of paper 9/16" wide by 1 1/4" long suits the Dekko camera and as a guide to exposure. 45 secs. at f/4 with a 10" supplementary lens and 35 watt lighting suits my titler. Before filming, the camera motor should be run down completely and the side knob can then

be turned until the shutter is open and remains open. The camera is loaded in a shaded part of the room, the lens is covered with a card whilst putting the camera on the titler and the exposure is made by moving the card away from the lens for the required time.

Developing and fixing is, of course, carried out in a shaded portion of the room, after which the print can be examined and errors of the titler noted. It will be found to be more easy to see errors of alignment on a print than on a film.

F. F. Allwood, "Kenton," Walpole Street, Derby.

USING UP ODD LENGTHS

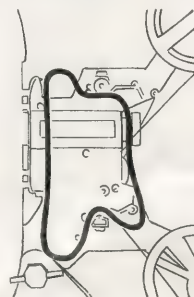
Here is a use for all odd lengths of 9.5 mm. film which are over or under exposed and not suitable for projecting. First, the emulsion is carefully washed off (avoid scratching the film at all costs) leaving the film transparent. When dry, take some scissors and shear about 1/16" off each side of the film. This leaves a strip of claw holes. These can now be cut up as required and used for repairing torn perforations, when they appear. Repair pieces are, of course, stuck to the glazed side of the film. I find they make a perfect job and do not affect projection at all.

R. A. Jones, 324, Galpins Road, Thornton Heath, Surrey.

Half-a-crown has been awarded to the sender of the following hint:—

A FOCUSING TIP

When focussing such projectors as the Pathe 200B, in which it is detrimental to the film to leave the lamp on while the motor is not running, it is sometimes difficult to focus the projector on a picture which is constantly changing. To get over this difficulty a piece of film, about two feet in length and showing a constant picture (either a title or some other clear shot) preferably when there is little movement, is joined end to end to form a continuous band which is threaded through the projector in the way shown in the diagram. The projector can now be run and focussed on a picture which does not change much.



Continuous band of film for focussing (See hint on this page.)

D. E. Brown, 66, Holywell Avenue, Monk-seaton, Northumberland.

(Other hints on page 469).

We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Angles and Lighting

IN a general way the central theme of a film probably matters much less than the method of treatment; but there are, nevertheless, certain subjects which appear to lend themselves particularly to screen - handling.

Stories dealing with the fantastic and the supernatural (the two things do not necessarily coincide) are among the first of these; and in view of the great scope which they offer one could wish that explorations in this field were more frequent and more systematic.

The Passing of the Third Floor Back affords a very welcome instance. It demonstrates how, without elaborately overstressing the supernatural element, it is possible to make a profound psychological impression upon the minds of an audience. In the conveying of atmosphere the cinema starts off with strong basic advantages. By concentrating on subtly emphatic detail, by employing suggestive camera-positions, by making use of such invaluable accessories as lighting and music, accurately adjusted to the purpose in hand, it can achieve its end with powerful effect.

Dramatic Lighting.

Note the quality of the lighting and photography of interiors in *The Third Floor Back* and see how it sets the dramatic values in relief. Observe also, in combination with this, the striking arrangement of the heads in the close-up scene (between Conrad Veidt and Frank Cellier) representing the Power of Good pleading with that of Evil; and see how the director and the cameraman together have succeeded in accentuating the significance of dialogue and action at this point by intelligent use of the means at their disposal.

In detail work, unfortunately, the film is often weak. The period is a hybrid—neither that at which the story was written nor the present day; so that while we are asked to consider the application of lip-salve by a female character as a fall from grace, yet the appearance, on board a pleasure steamer, of groups of stagey-looking young women running about clad in the scantiest modern bathing costume is greeted as a matter of course.

There are other unhappy slips in continuity, two of which—both, as it happens, occur in the pleasure steamer sequences—may be mentioned. Although it is a Bank Holiday, and the boat is obviously crowded, yet when Conrad

Notable Treatment of Film with a "Supernatural" Theme



The Power of Good pleading with that of Evil (Conrad Veidt and Frank Cellier.)

Veidt wishes to sit down next to a specified person he has only to move a chair standing conveniently empty a few feet away; and again, a model-shot presents us with a view of the steamer, at rest by the pier at

Margate, when night has already fallen and the surroundings are lighted up—though in August it grows dark so late that this would make it quite impossible for the boat to return to London at a reasonable hour.

The movement of the plot in general is not overwhelmingly satisfactory; for while the film is perfectly at home with the atmosphere, it finds a natural difficulty, within the space of an hour and a half, in exhibiting convincingly the inner conversion of the characters and leading us to a forceful climax. But for all its failings, this film is an important piece of work and one which it was worth while undertaking.

Action—Not States of Mind.

The latest Greta Garbo picture, *Anna Karenina*, also suffers from having to get to grips with an involved material in too short a time—a material in this case dubiously fitted to the screen from the start, since it deals with complicated problems of ethics and behaviour, with few obvious pictorial affinities. The result is a film containing impressive passages, but translating only in a very superficial way the spirit of the novel which it is supposed to represent. It should never be forgotten that the screen's concern is mainly with action, not with states of mind.

A sequence which deserves to be noted is the one in the opera house, where the sound and colour of the performance on the stage are effectively contrasted with the unhappiness of Anna, who is watching. This is a fairly common type of device, but not always so well carried out as here. Another sequence to be remembered is that of the suicide at the end, in which shots of Anna on the station platform are cut against shots of the

(Continued on page 470)

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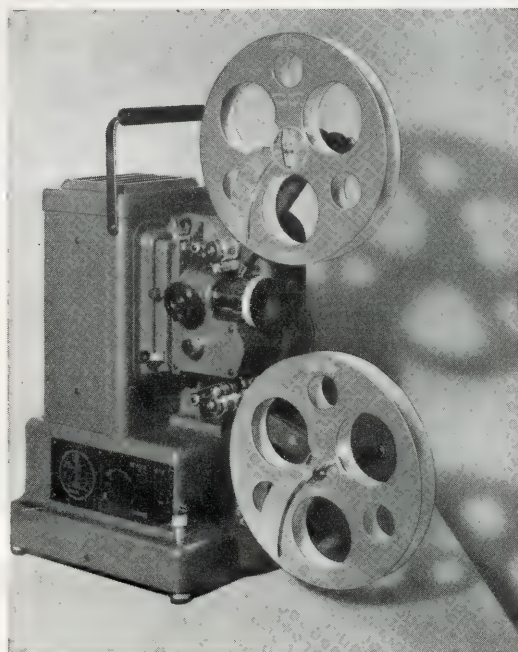
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OUR CRITICS REVIEW READERS' FILMS

MOKO THE MONKEY.

By ALAN FRASER. 9.5 mm.

"By Alan Fraser" is literally true, for this is a cartoon film conceived and drawn by Mr. Fraser, and creditably photographed by H. L. Guernonprez. To quote Mr. Fraser's own letter, "It (the film) had to be made cheaply and cost, including paper (no small item), bottles of drawing ink (3), special frame for photographing and animation work, six 9.5 mm. Pathescope reels, slightly over two pounds. I have had no experience of animation work and no outside professional help was obtained. All characters and ideas are original and created by myself. The film was made in under six weeks." Now all that is an interesting commentary on filming costs—six weeks' fun for £2, and an excellent result to show at the end of it. Who says amateur movies are expensive?

Mr. Fraser's film must be judged from two viewpoints. The purely cartoon, and the filmic. As a piece of originality of idea, humour, good drawing and animation, "Moko the Monkey" deserves nothing but praise. The analysis of movement of the characters and the smoothness of progression are highly commendable. This has been helped to some extent by the choice of character. The cast list includes Cecil Clock, a box-shaped fellow with face and dancing feet, Wireless Willie, a similar character with a face where his loud-speaker should be and valves which pop up occasionally, Headless Herbert, who is nothing more than a set of thick black lines forming body, arms and legs, with large feet and no head, Mr. Pen and Master Nib, a conventionalised drawing of a skeleton,

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

and Jimmy the Germ, a nondescript but rotund person.

From the filmic angle the film is weak. In fact it is not a film at all, but a series of entirely disconnected incidents, except at the beginning. The story opens with a house and an aeroplane stunting. The plane bursts in mid-air and, by means of a parachute, Moko descends to the ground. He investigates the house and, while he is passing a window, Headless Herbert grabs him in through a shutter. Then the continuity degenerates. All the various characters appear in frightful guises and do frightful things, but there is no real thread to link them together. Mr. Fraser should have spent more time on this for even though he is in a fantastic haunted house, Moko is the one more or less logical thing there, and the more logically he behaves the more fantastic and funny can the other things be made to appear.

If we may say so, Mr. Fraser, you are the artist turned film maker, rather than a film maker using art. We would advise you to collaborate with somebody with a strong sense of filmic construction, who will call upon you to do impossible things in the sacred name of continuity. You will not do those exact things, and will probably argue with him, but in some way you will obtain that continuity which is so vital. With congratulations for your energy and enterprise, we award you a Leader.

CANADA AND U.S.A. By Mrs. W. ANDERSON. 16 mm. 3 rls.

When we first saw three 400 ft. cans unwrapped we were rather dubious, for generally we find that quantity is not accompanied by quality in amateur film making. But the author gave us a most gratifying surprise, for practically every one of the 400 feet was justified by the largeness of the subject, which was nothing less than an attempt to bring back a real record of a tour from this side of the Atlantic to and through Canada.

It was inevitable in such a film, depicting a tour which started with a ship and included all the other usual forms of transport and which took in sight seeing, and which must necessarily be to a large extent a catalogue of things

Background for use in Bell and Howell, Cinecraft, Ensign, Kodak, and similar titlers.

seen, that the author showed many of the things which we had seen before. But



what delighted us was the fact that she contrived to show them in a different way. In fact there was hardly one of the hackneyed shots in the film. It may be thought that, having seen so many films, we are inclined to give too much importance to a little variation, and that even if we have to see ever so many repetitions of the same shot of the ship's funnel, in each film maker's immediate circle, audiences will only see it once. But there is more to it than that.

All those people who have thought, 'That's an excellent way to signify the start of a voyage, to show the funnel and the whistle blowing,' have individually rather prided themselves on their thoughtfulness. But the author of the film under review has gone one further. She has said to herself 'That's the obvious way of doing the job. But I wonder if it is the best way of doing it?' and arising out of her thoughts she has found a better way. In fact she is not just different from her competitors, she is one step ahead of them.

The film starts off with pictures indicative of departure. The funnel in this sequence is taken from above, not from below. We see all the usual bustle, and some close-ups of sailors (taken from the ship) casting off the cables, and then (from the shore) the boat leaving. This variation of view-point shows a sense of planning beforehand which is obvious in several other parts of the film. A shot of a gull winging his way is followed by a picture of the receding shore.

Working Life of the Ship.

The author does not forget that the *working* life of the ship is as interesting as a memory as the *holiday* life of the ship, so that we see the crew at work now and then, and the passengers at play now and then. "Boat Drill" includes a lovely angle shot of the hull of a lifeboat in close-up lowering down from its davits to fill the frame.

A sub-title, "Mid Atlantic" is followed by a shot of the sky and then the camera tilts downwards, traversing a flag-pole, to disclose deck and sky-line. There is one slip shortly after this because, through the absence of a necessary title, a superficial observer might conclude that they were hoisting mail-bags aboard in Mid Atlantic. The subsequent shots correct this impression, but we still wonder about that harbour.

The voyage still goes on and we are shown deck games. Now, a word about those deck games. Three times in the film we get such a sequence, but so well are the sequences cut in that they are quite logical and not redundant. Furthermore, we are spared that repetition and re-repetition of the same things of which so many film makers are guilty. One or two examples are shown of each action, but much more in close-up than in most films, so that momentarily we are really interested in the personalities of the players, while a certain amount of cross-cutting gives the games a greater sense of urgency and suspense.



Good viewpoint and pleasing silhouette effect combine to produce an attractive picture.

A sub-title, "Breezy," gives the author the excuse for some nice portraits of wind-swept people. She is particularly good on this portraiture business because her subjects are always doing something without the slightest reference to the camera. That is so much better because, after all, we would much rather remember people as they normally are, than standing in harassed rows. There is only one group picture in the whole film, and that is deliberately stated as such, and kept short in time. It fits naturally into the film and you feel that stopping to have their portrait taken was one of the jobs they did on the voyage.

Now follows a Dufaycolor sequence, which is rather weakened by being in some degree a repetition of some of the things we have already seen. Also it is rather pink, and was probably some of the early material put on the market. All of a sudden we are in Quebec. The change from colour to black and white and a new subject entirely, comes rather as a shock. Some link is needed here.

Interesting Sidelights.

Henceforward the film is necessarily somewhat of the catalogue type, but the author does not forget that barrows loaded with fruit in a market place are as interesting as cathedrals, that an old man spinning on an ancient wheel is as interesting as a historic monument. If anything some of the shots are on the short side, but this is preferable to the interminable footage of some reels. On the other hand we are shown too many shots of Montmorency Falls. No doubt their actual impressiveness has given the author a false sense of the value of their effect on the screen.

The second reel brings us to Toronto, and a skyscraper. Here again the author shows her enterprise. We not only see the general shot of the scraper, looking up, but telephoto shots of details as well, effect shots taken from inside the building and framed by details of its

(Continued on next page)

A Worthwhile Travel Film



Leading player in "Fame," West Middlesex A.F.C. production.

(Continued from previous page)

masonry and also a view from the top of the building which impresses us fully with its height and size.

Lake Ontario gives us another Dufay color sequence, and the author has nicely placed her close-up portraits against

a background of distant detail in such a way that the vigorous colour of the foreground object is in pleasant contrast with the pastel shades of the background.

Back to black and white at Ham, Ontario, we are shown not only the trunks of maple trees in the grounds, but artistic shots of the branches against the sky in close-up.

The author shows us her host's family by the simple expedient of a title, "Off to School," which enables her to depict the children going off, with father in attendance, the chauffeur to drive them, and the family seeing them

off, all behaving perfectly naturally and carrying out an everyday act which is typical of them. Then, "Monte is left alone," gives us a close-up or two of the dignified, but lovable family dog, gazing solemnly into the camera.

In "Chedoke Valley," the author gives a tremendous impression of the size and distance of the valley by the judicious use of foreground objects to frame the picture. She adopts the same method in her pictures of Niagara Falls, and there are few moving pictures, professional or amateur, which convey a sense of the mightiness of the falls to the extent that this sequence does. There is not a single stereotyped shot here, while the thoughtfulness of angle has been augmented in effect by judicious cross cutting and a certain amount of repetition. There is tremendous variety in the shots. For example, Horseshoe Falls is a vast mass of water taken head on, probably through a telephoto lens, and followed by the camera looking straight down into the boiling mass at the foot of the falls. The American Falls are seen through masses of mist with a rainbow. "Maid of the Mist" is shown at the little pier with the falls as a background, and later from a high viewpoint as something insignificant. Exposure was rather low here, and we wonder if the author has not overdone her filter work a bit in some of these shots.

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2nd prize.—Mr. C. H. Higginson: "Crystal Growth."—£10.

3rd prize.—Mr. Felix Pfister: "Swiss Nature Film."—£5.

CONSOLATION PRIZE

Mr. R. F. Weissenberger: "Corpus Christi Procession."

Particulars of the next competition may be obtained from the hon. secretary at the Society's offices, 36, Great Smith Street, Westminster, S.W.1.

The following are two hints for our Monthly Competition which each win half-a-crown. Other hints appear on page 462.

200 FEET REELS ON THE "HOME MOVIE"

Owners of the Pathoscope "Home Movie" projector may find that they will have to buy an extension to fit on the brake arm of the feeding reel for the purpose of showing 200 ft. reels. This, however, is unnecessary as the screws which hold the arm can be removed and the arm moved up so that the lower screw hole fits in the upper. This means that only one screw holds the brake arm in position, but it is very satisfactory.

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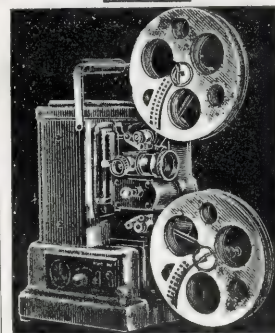
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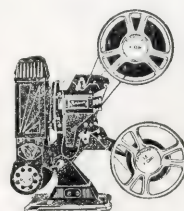
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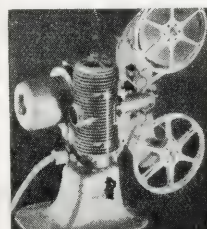
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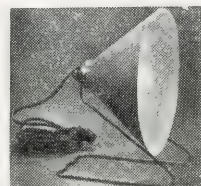


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ADAPTING A TITLER FOR VERTICAL TITLING

(Continued from page 452)

guide. It represents the approximate dimensions photographed at a distance of 24 inches, assuming the use of a supplementary lens. Where the camera lens is itself to be focussed for 24 inches, the area photographed will be slightly smaller because the camera will be a shade nearer the easel than if a 24-inch supplementary lens were used. The difference is, however, very slight.

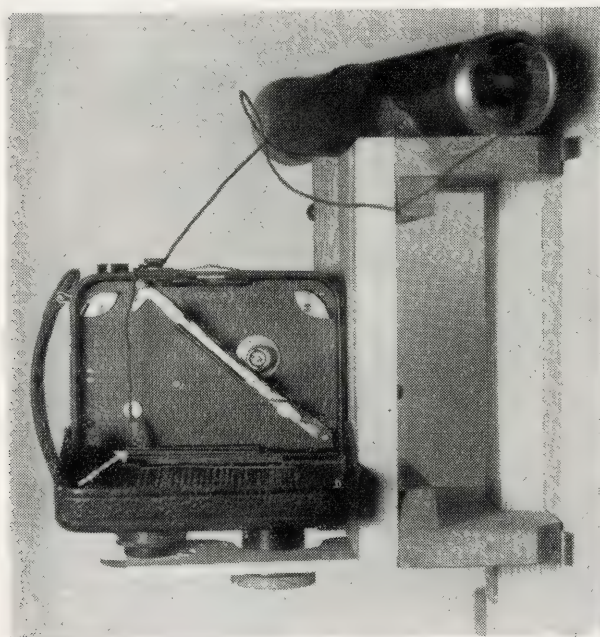


Fig. 3. Showing use of a "pea" lamp (indicated by arrow) to project the outline of the area to be photographed.

Gauge and Focal Length		Approximate area photographed at 24 ins.
8mm. film	12.5mm.	9½" x 7⅞"
"	13mm.	9" x 6¾"
9.5mm. film ¾" or 20mm.		10" x 7½"
"	23mm.	9" x 6¾"
"	1" or 25mm.	8" x 6"
"	27mm.	7½" x 5½"
16mm. film ¾" or 20mm.		12" x 9"
"	1" or 25mm.	9½" x 7⅞"

Maintenance of 8mm. Projectors

(Continued from page 460)

on their lower faces, unblemished curves. In the case of a slightly imperfect surface the damage can be made good by very lightly touching up with emery cloth, but should it appear to be beyond this treatment, it is far better to fit a new brush. In any event brushes should be replaced if not more than ¼" long. Replace brushes carefully so that their curved ends fit the curve of the commutator, otherwise considerable damage may result. On the Kodascopes the brushes cannot be removed for inspection without special knowledge, consequently if a replacement is required the machine should be returned to the manufacturer for the work to be carried out.

Angles and Lighting

(Continued from page 463)

wheels of the train as it goes past, while the noise of the train gathering speed is heard gradually swelling to a roar. The figure of Anna is alternately obscured by the darkness and illuminated by the lights of the train and the meaning of the expression on her face is thus emphasised. When she finally throws herself on to the line we are shown a long shot of the train disappearing and the sound is no longer heard. This cutting-off of the sound is something of an anti-climax: it would have been better to continue it to the close.

The great virtue of the Grace Moore film, *On Wings of Song*, is its technical efficiency. The recording is excellent and the singing sequences are cut in such a way that instead of being static and holding up the progress of the film, they actually contribute to its movement. A good example is the very first, at the opening of the film, where the cutting of shots briefly against one another brings out the rhythm of the song.

In general the musical passages are cut very smoothly and unobtrusively. Only if you look out for it will you notice how the position of the camera changes—now in long shot, now in close-up, now behind, now in front.

A Faithful Hollywood Rendering.

Escapade is a faithful Hollywood rendering of that extremely successful Viennese film, *Maskerade*, shown here in January. There is no need in this context to enter into comparisons between the two versions: confining our remarks to *Escapade*, we may point out that the continuity, at any rate (save for the very end), is exceptionally good, though the continual use of the expanding circle wipe might have been dispensed with.

Practically every key-transition seems to follow logically upon what precedes it, nor is the connection between scenes made to appear too obvious. Thus, when Reginald Owen expresses the hope that his brother will not look in the directory to see if the name which William Powell has just invented really exists, we immediately see a hand striking a book and a voice forcefully declaring its intention of looking in the book to find out if the name is inside. And when the wayward wife discovers that she has forgotten the muff which is the cause of all the trouble, we switch over to a close-up of the muff on the seat of the cab she has just left and cut to a back view of the cab in long shot going off through the night. A.V.

In general, it is most essential that all old oil or grease should be removed from the machine before any attempt is made at lubricating (to be dealt with later) or cleaning individual parts as directed above. Again, never undertake the cleaning of any part with the machine running and indeed in most cases it should be quite cold or you may burn yourself. If cleaning is attempted with the machine running you will find that the various moving parts will pick up dirt and tiny threads from your cloth and will carry them to most undesirable spots, quite apart from the danger of touching live parts (inside the lamphouse). Above all, keep the projector in its case when not in use.

I.A.C. 1935 Prize-Winning Films

SURELY never was there so splendid a gathering of amateur cinematographers as during the I.A.C. Convention Week which culminated brilliantly with the Banquet at the May Fair Hotel on November 8th. After the guests had taken their places at the tables at the Banquet, the guests of honour were announced individually by the toast master so that all present had an opportunity of seeing the various celebrities who included: Charles Laughton and Elsa Lanchester, Alexander Korda, Douglas Fairbanks, Jr., Victoria Hopper, Basil Dean, Margaretta Scott, Jessie Matthews, Sonnie Hale, Mr. and Mrs. Victor Saville, Mr. and Mrs. Alfred Hitchcock and Miss Jean Muir.

There were short, pithy—and often amusing—speeches from the President, Lt.-Col J. T. C. Moore-Brabazon, the Duke of Sutherland, Viscount Dunedin, Mr. Basil Dean and Mr. Douglas Fairbanks, Jr., at the conclusion of which the Duke of Sutherland presented Mr. Chadwick, indefatigable hon. general secretary, with a handsome cocktail cabinet and canteen of cutlery which had been subscribed for by members of the Institute. Described humorously by the speakers as Dictator of the Institute and "The Man Who Knew Too Much" Mr. Chadwick expressed his thanks and paid tribute to other members of the I.A.C.

The company then proceeded downstairs to the Garden Room which had been con-

verted into a cinema designed by Mr. Norman Jenkins who was also responsible for the projection. The musical accompaniment which was very apt, was provided by the Trix Electrical Co., Ltd. During the Convention Week visits were paid to the A.T.P. studios, Ealing, where Gracie Fields was making a film, B.I.P. and British & Dominion studios, Elstree and the G.-B. studios at Shepherds Bush.

THE FILMS

By The Editor.

9.5mm. *Non-Theatrical.*

"Ski Urlaub Auf Der Dellacher Alm." By Joseph Wallisch.

"Amateur Cine World" Plaque.

Beautiful photographic quality distinguishes this film, which is a pictorial record of a ski holiday in the Dellach Alps. Variety of angle and close shots give it verve and vitality, but the effect is somewhat dissipated by the undue length of some of the sequences. It owes its interest in large part to the fact that scenic beauty is allied to movement through the agency of the human element. We see the skiers sunbathing, snowballing, speeding down slopes, the ground whirling away dizzily from the skis. The sub-titles are a little trite, but in any case they are not really needed.

A Brilliant Convention Week: Presentation to Hon. Gen. Sec.

16mm. *Theatrical.*

"Doomsday." By Ruth Stuart.

"Amateur Cine World" Plaque.

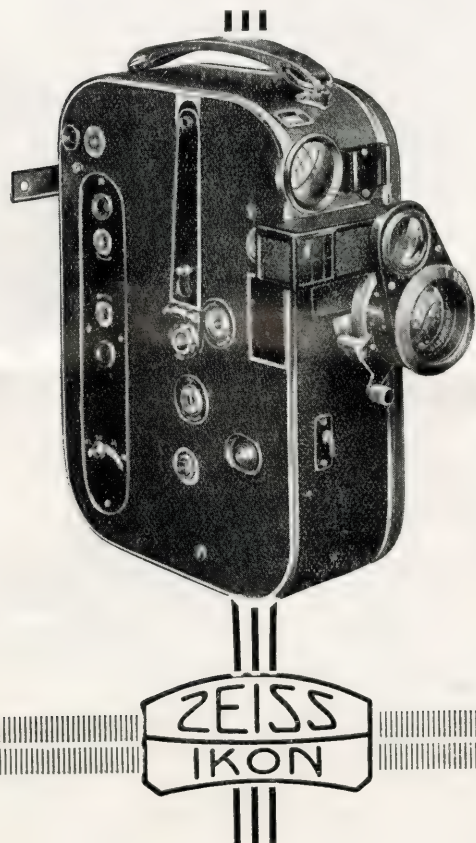
An imaginative concept which succeeds in being gripping, but scarcely succeeds in being completely intelligible and convincing. This is due largely to the fact that a unifying influence is lacking. The film seeks to show the chaotic conditions attendant on the end of the world—eclipse of the sun, fires, apprehension, dismay, roving gangs of toughs. The character and cutting of the various sequences admirably point the chaos and sense of bewilderment but by their very character sometimes bewilder the audience too. One occasionally feels that Miss Stuart loses touch. As a highly original essay in the unusual the film is very praiseworthy. It is thoroughly cinematic and exemplifies the art of suggestion by economy of footage.

16mm. *Beginners.*

"Cement." By H. A. Burnford.

"Home Movies" Trophy.

A thoroughly satisfying, painstakingly-planned and carefully executed production, showing with admirable clarity the processes in a cement works. The steadiness of the shots is particularly noticeable. There are



For the Cine Amateur Specialist

the Movikon is the ideal 16mm. cine Camera; it is equipped with all movements usually found only in professional cameras—the principal points are:—

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ZEISS IKON LTD., 34, Mortimer House, Mortimer Street, London, W.1.

This shows the adventures at Blackpool of a family, the head of which wins a prize in a sweepstake. Those adventures are cataclysmic, but fortunately they prove to be only the stuff that dreams are made of. Its chief merits lie in the direction and the acting of 'father,' who, drooping but amiable, finances the expedition. He is cursed with a thirst, a regrettable circumstance which ends disastrously in a public house brawl. The film hangs together well and while it could be tightened up a little by further cutting, it presents an amusing picture of the reactions of a group of people to sudden and unexpected wealth. Story, cutting and continuity are considerably better than the average—as is only to be expected of an I.A.C. prize-winning film—but the highlights are the handling of certain sequences by the director, notably the eldest son's fall from the giant racer.

This film has been hailed as discovering a new child star, but we ourselves are inclined to think that the real star of the picture is Mr. Lawrenson. Certainly the baby boy is a delightful little fellow, but that he so completely captivates us is due in large measure to the painstaking direction. The film shows a day in his life—his stumbling, halting steps downstairs to collect the milk, breakfast, halcyon hours on the beach, supper, bedtime. The film abounds in pleasing touches; for instance, the family are driven home from the beach by threat of rain. Baby looks glumly out of the window; then we get a shot of the rain matched with water pouring from the tap for baby's bath. It is significant that the *Daily Mail* Cup should go to a child film and the fact that it should, deservedly, have gained this award, is a complete and final answer to those superior people who decry baby-on-the-

The other films which gained awards but which were not shown at the banquet through lack of time were: 16mm. Colour Class: Silver Medal, "London Pageant" (M. Nathan), an interesting picture of Jubilee celebrations; Bronze Medal, "Travelcade in Colour" (H. W. Kenyon), a worthwhile effort but somewhat diffuse—it could be improved by cutting. 16mm. Non-Theatrical: Bronze Medal, "Spring Comes to Town" (M. Nathan), showing London in its seasonal transition, a good film that would have been better had it been less objective and more attention been given to symbolism; Silver Medal, "Rodeo" (R. A. Cathles), notable for the competent editing which helps to offset the disability under which the author laboured of being restricted to a limited number of camera positions, and Wallace Heaton trophy, "Birdland Homes" (A. S. Phillips), a painstaking production which, while primarily of interest to the naturalist, succeeds in holding the attention of the uninitiated.

472

What's NEW in APPARATUS

SOUND-ON-FILM PROJECTOR

Name : B.I.F., 16 mm. S.O.F. Projector.
Makers or Agents : Pathe Pictures, Ltd.,
 84, Wardour Street, W.1.

Size of Film : 16 mm.

Sound System : For use with both D.I.N. and S.M.P.E. sound-film.

Construction : The projector body is of metal die-castings finished in black crackle enamel. The working parts are of hardened steel, the actual gears being of bronze. The amplifier unit is contained in a sturdy metal case. The speaker is permanently mounted in the carrying case, which also takes the amplifier unit for transport.

Overall Size : The projector, when open for use, measures 22" deep x 25" high x 7" wide.

Carrying Cases : The two cases, which together contain the whole outfit, each measure 32" high x 18" deep x 9" wide. As indicated above, one transports the speaker and amplifier units, together with the necessary leads, and the other transports the projector, its leads and two 400 ft. spools.

Supply Cables : All external supply cables are rubber C.T.S. type, providing maximum insulation, and resistance to damage and wear. Adequate supply cable is provided, and there is 80 feet of loud speaker lead.

Weight : Complete outfit weighs 80 lbs.

Picture Size : Normal projection lens

and IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

(50 mm. focus), gives picture 2' 6" wide at approximately 12 feet throw.

Projection Lenses : Any one of four different lenses may be used. The foci are 40 mm., 50 mm., 60 mm., and 80 mm. The apertures of the first three are f/1.7, and of the 80 mm., f/2. Any one of these will be supplied with the machine at the standard price, with the exception of the 80 mm. which is a little more expensive.

A remarkable feature of the projection lenses is that, although they are of very large aperture, there appears to be comparatively considerable depth of focus. Thus, differences in curvature of the film do not throw the picture in and out of focus during projection—a somewhat distressing feature in some other projectors. Furthermore, the field seems remarkably flat, so that it is possible to secure a completely sharp picture all over the screen.

Focussing : The lens barrels are of somewhat larger diameter than is ordinarily met

with in sub-standard projectors, and there is a coarse pitch helical groove on each lens barrel. This engages with a spring stud on the inside of the lens mount on the projector. The lenses are focussed by revolving them and once the optimum position is found, they can be locked.

Illumination : 250 watt, 500 watt and 750 watt lamps are available, the latter being normally supplied. As the outfit is necessarily run either direct from 110 volts A.C. or from a transformer, either of these lamps can be instantly inserted without any modification of the projector being necessary.

The lamps are of the biplane filament pre-focus type, a novel feature being that the lamps are burned cap upwards (the reverse of normal).

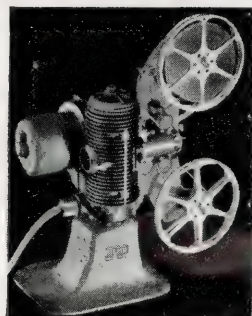
The main motor drive is directly behind the lamphouse, and drives a high-efficiency fan which keeps a reasonably low temperature in the lamp-house, even when the 750 watt lamp is used.

The illumination to the screen is direct, and via a condenser and a silvered convex mirror situated behind the lamp.

By means of a specially staggered mounting and the inverted method of burning it has been made possible to pass a proportion of the light emitted downwards vertically through the sound-gate of the instrument. Light trapping of the lamp-house is excellent.

(Continued on next page)

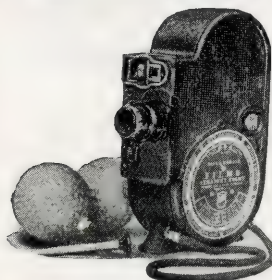
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16mm. SOUND-ON-FILM

Thunder Over Mexico (Eisenstein)
 Tarzan the Fearless (featuring Buster Crabbe)

Fighting to Live
 Haunted Ship, etc., etc.

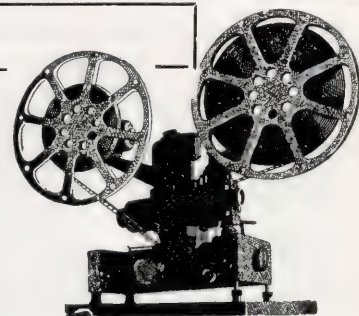
16mm. SILENT FILMS

White Hell of Pitz Palu
 Battleship Potemkin (Eisenstein)
 Mother (Pudovkin)
 Storm Over Asia (Pudovkin)
 Waxworks (featuring Conrad Veidt)
 General Line (Eisenstein)
 The Passion Play, etc., etc.

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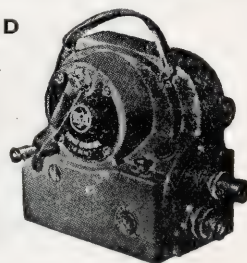
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TEST REPORTS of

Drive: The drive is by means of a massive electric motor situated at the rear of the projector. This is somewhat larger than the usual motor fitted to standard machines and has rugged features desirable in a machine that is intended to stand up to much hard work. The drive is transmitted to the film transit mechanism through a friction coupling.

Supply Voltage Range: The whole outfit runs on a voltage of 110. A.C. Although it is not supplied as part of the normal outfit, an alternator (step up—step down) transformer is available for a supply range of from 90 volts to 249 volts.

Film Transit Mechanism: The whole transit mechanism is gear driven, no spring belts being used. The friction take-up is somewhat of an innovation in the sub-standard field, although it follows Pathe 35 mm. practice. The arms are of such a length that 1,000 ft. spools can be used with ease.

The feed and take-up sprockets on this machine are larger than normal, having a 16 picture circumference instead of the usual 8. This makes for smoothness of operation.

The claw mechanism is particularly ingenious in that it permits the use of film of both accepted standards without having recourse to interposed prisms or other optical devices. The basis of the device is a film gate having claw slots down both sides. Behind this gate moves the claw shuttle, on which is pivoted the claw-piece proper. This claw piece turns through a horizontal angle of about 15 degrees, and carries a pair

of claws on each of its lateral extremities, so that when the claws on one side are pushed back those on the other side come forward. It reminds one irresistibly of the old man and old woman in the Victorian type of weather indicator, where one comes out for fine weather and the other for foul. We tested the device on both types of film and it worked admirably. It is necessary to twist the film above the gate in one case. This looks rather dangerous for the film, but we were unable to make it misbehave itself even though we reduced the loop to the smallest dimensions and aggravated the angle of twist to the highest degree. Projection is rock steady. The flywheel control ensures perfectly even passage of the film past the sound-gate. No "wowing" was detectable.

Shutter: The projector shutter is two bladed, but revolves at high speed. Flicker is not apparent.

Framing: Framing is accomplished through a small flat plate on the front of the gate. The range is half the depth of one picture.

Tilt: By means of two screws in the front of the base.

Controls: The controls for both picture and sound are situated in a sunken panel on the right of the base of the projector and are four in number. The first, on the left, is the main switch which supplies juice to the valves. When this is on, two small red pilot lights glow, warning the operator that the circuits are live and at the same time discreetly illuminating the control panel. The

next switch has two positions, the first operating the motor and the second the light. This has obvious advantages and, for example, enables the projection light to be turned off while the final trailer is running out. It also safeguards both lamp and film. The third control is for volume and the fourth for tone.

Sound Equipment: The light cell is energised by light passing downwards from projector lamp. The scanning is through a fixed optical system which can be disassembled and re-assembled with ease and accuracy by the comparative novice.

The speaker output is 6 watts. The quality of both speech and music compares very favourably with other 16 mm. S.O.F., and is among the best we have heard.

General Remarks: This is one of the most impressive outfits we have yet seen. It is not merely an existing type of projector which has been adapted or re-designed for sound work. This instrument has obviously been designed for sound from the ground upwards, and has been precision-built to withstand really heavy work.

One feature of the machine not mentioned above is the automatic rewind. This has been incorporated, but Messrs. Pathe do not recommend its use. We heartily concur in their opinion that mechanical rewinding is hard on films. A hand rewind, of a folding type, can be obtained from them, and one useful feature of this is that its four feet are rubber suckers which prevent it slipping and enable it to be attached to any smooth surface,

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LATEST CINE APPARATUS

either horizontal or vertical. This would be a very practical advantage in many cases.

The service behind this projector should be as good as the machine itself, not only on the mechanical and sound side, but also on the library side. The machine will in time have available all the resources of the producing activities of Pathe and its associated companies. The printing down will be carried out by Pathe themselves on their own optical reduction printers.

It should perhaps be stressed that the firm Pathe to which we refer is not Messrs. Pathescope who sponsor the 9.5 mm. apparatus and film with which we are all familiar, but the Pathe whose name we so often see on the screens of the public cinemas.

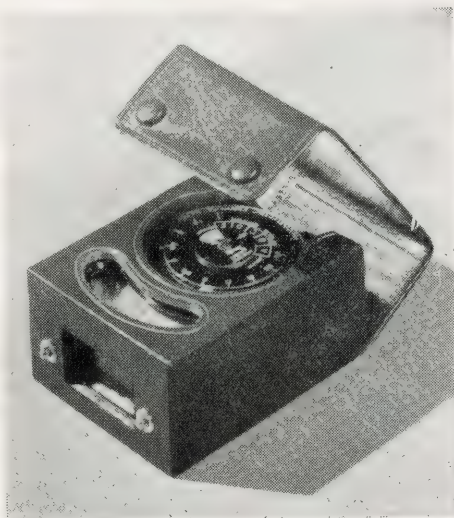
Prices: The price of the present model, made in France, of which almost immediate delivery can be made, is £135. When production in this country gets into full swing, the price of the new model then produced will be £105. We understand that orders will be accepted for this cheaper model if prospective purchasers will understand that they may have to wait some time for delivery.

EXPOSURE METER

A photo-electric exposure meter for use with the films produced by one particular firm is certainly an interesting innovation. Such is the Ilford meter which has been submitted to us. Designed for use with the Ilford and Selo range of films, both still and

cine, including Dufaycolor, it is particularly useful in that it obviates all uncertainty as to the correct H. & D. speeds and the correct

in Group E while Selo 9.5 mm. reversal and Dufaycolor are in Group C, Group E being the fastest. These speed groupings are lettered on the dial of the meter.



Ilford exposure meter reviewed on this page

meter settings for them. The various Ilford films are tabulated in five groups. Thus, Selo 16 mm. Hypersensitive pan. is included

For cine work the meter is set for the particular film used by rotating a disc until an arrow points to the appropriate letter. The meter is then directed at the subject to be filmed and the milled outer disc rotated until the needle points to the 1/32 mark in the window. The correct aperture to use is then found by reading the *f* number against the black arrow on the outer disc. It is a very simple operation and a good point is that no calculations have to be made, the reading being obtained direct after setting the two dials.

The differences in speed between any two consecutive groups is in the ratio of 2 : 1. The adoption of a system of this kind therefore implies acceptance of the fact that speed differences of less than this ratio of 2 : 1 are insignificant as far as estimation of exposure under normal conditions is concerned. We found the meter to be a thoroughly reliable one which can be unhesitatingly recommended. It is sold in a neat leather case at three guineas complete, a flap protecting the cell window, galvanometer window and rotating dials. It is unnecessary to remove the meter from its case when using it. Brief instructions for use are moulded into the

(Continued on next page)

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9.5 mm. Pathescope Imp Projector, complete with motor, Super Attach, spare reel, instructions. Listed £7 0 0. As New ... £5 15 0
9.5 mm. Pathescope "Home Movie," latest pattern, double claw, complete with all voltage resistance. Type "C" lamp. Listed £7 5 0. Fully Guaranteed ... £4 19 6

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Latest APPARATUS

(Continued from previous page)

back of the meter and an instruction leaflet, which contains a table of speed groups applying to Ilford and Selo products, is also supplied.

SCREEN MATERIAL

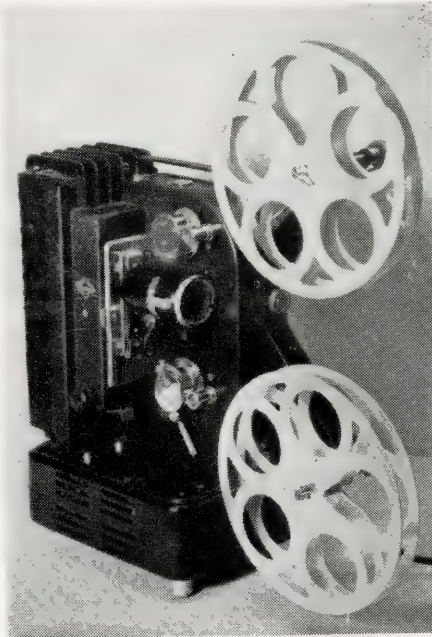
Makers or Agents: Heathcote, Radford Road, Nottingham.

General Remarks. Some amateurs, particularly those who require outsize screens, prefer to make their own, and such readers will be interested in the introduction of the new Heathcote Screen Fabric. As its name implies, this material is supplied unmounted, and comes in three qualities, A. B. & C., all with silver surface.

The A quality, which is 6 feet wide, can be obtained in any desired length, and costs 9s. 6d. per yard, plus packing and postage. Alternatively a cut length measuring 8 ft. x 6 ft., and one roller, can be obtained at an inclusive price of 27s. 6d. This material is coated on to a heavy quality woven base, and the surface is slightly granular in character, which makes this particular screen surface slightly less directional than the normal silver surface screen. In other words, while the peak reflection is somewhat lower the dispersion is somewhat better.

The B quality is on a lighter base, and smoother in character, and comes in a stock size of 4 ft. x 3 ft. with one roller at 3s. 9d., including carriage. The material is 4 ft. in width and any length can be obtained.

The C. quality, while thinner than the B,



Here is the Eumig Super-Projector (Actina Ltd., 29, Red Lion Square, London, W.C.1.) reviewed in last month's "Amateur Cine." There are two models—one for 16mm. and one for 9.5mm. This projector is excellent value for money (£29) and creates a new standard for this price class.

is quite substantial. It is 4 ft. wide and costs 2s. 6d. per yard carriage free, for orders over 2 yards.

The makers do not claim any special or outstanding qualities for these materials, but offer them as economical solutions of the screen cost problem. We gave the samples submitted very stringent creasing and other tests and they responded very well to this rough treatment.

CINE RECORD BOOKLET

Messrs. Ensign, Ltd., of 88-89, High Holborn, London, W.C.1., have submitted a very useful booklet, the "Ensign" Cine Record. It consists of fifty pages in which there is space for 400 entries. Each page is ruled off as follows: Date, Stop Number, Filter, Film, Footage, Description, Remarks, No. of Shot. All the necessary technical details can thus be recorded and the booklet properly filled in will facilitate editing in the rough before actual cutting is commenced. After editing, the sheets, perforated for the purpose, may be filed for future reference. The booklet, which measures 5½" x 3½"—it slips easily into the pocket—costs 9d.

We regret that our tests of the new Argus 9.5mm. camera are not yet complete and the review is therefore held over.

The Canadian Pacific announce that a new series of travel moving pictures featuring Canada, steamship life, cruises, etc., will be shortly available for borrowing. Under certain conditions the films—which are on 35 mm. and 16 mm. stock, both silent and with sound—may be borrowed free. (See advt. on page 479.)

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TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos, parks, sports meetings, etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black on white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
	f/			f/			f/			f/			f/			f		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	6.3	8	9	7	8	10
Weak sunlight or bright diffused	1.9	2.3	2.8	2.5	3	3.5	3	4	4.5	4	5	5.6	5	6.3	7	5.6	6.3	8
Diffused or slightly cloudy ..	1.5	1.9	2.3	1.9	2.3	2.8	2.5	3	3.5	3	3.5	4.5	3.5	4	5	4.5	5.6	6.3
Dull	—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5
Gloomy, or very dull	—	—	1.5	—	1.5	1.9	1.5	1.9	2.3	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho	Agfa Ortho	Agfa Isopan
Reversal and	Reversal	Reversal
Negative	Agfa Pan Re-	Kodak Super-
Kodak Pan.	versal	sensitive Pan
Reversal (16mm.	Agfa Pan Nega-	Reversal
and 8mm.)	tive	Selo Hyper-
Pathe R. O. F.		sensitive Pan.
and Negative		Negative
Selo Ortho.		Gevaert Pan.
Negative		Reversal
Vauxhall		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required— $f/2.8$

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that $f/8$ (for example) would lie almost dead central between the $f/7$ and $f/10$ markings.

The shutter speed has been assumed to give an exposure of approximately $1/30$ th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually $1/50$ th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean.

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HOLDING THE PAPER

I am very interested in, and appreciative of, your new method of using exposure meters as explained in the Nov. *Amateur Cine*. It explains points which have troubled me, such as:—

- (1) Tendency to over-exposure on small light subject on very dark background.
- (2) Tendency to under-expose beach scenes in brilliant sunlight.

I intend adopting your method, the logic of which I think is excellent and wish you would advise me on the following. I use a Blendux meter and Agfa Pan or super pan reversal 16mm. film.

- (1) I think the best is to sight meter on piece of plain white paper for transparent highlights. Should paper, in daylight, be held towards source of light, i.e., horizontal or vertical in open country?
- (2) Does increased sensitivity of pan to artificial light influence meter reading and has any allowance to be made therefore apart from that usually allowed for super-pan?

May I congratulate you on having made a great step forward in assisting the needy amateur, unblest with much surplus cash for experiment, to do better work.

S. FRANCIS.

(1) The white paper is as useful as anything with a meter whose field is a little uncertain and it should be used facing the main direction of the light, about 18 inches from the camera. But it should be noted that if a landscape without any sky is being taken and nobody appears in the picture, it may be as well to double the exposure so

Reversal Exposure:

On this and following pages we publish a selection of the letters received from readers on the new method of exposure for reversal films devised by Mr. P. C. Smethurst and described in the November (1935) issue of "Amateur Cine." Mr. Smethurst will be pleased to answer any questions on this subject.

as to lighten it up a little. This only happens seldom and a little practice will soon show just how much extra exposure is needed. The paper should be matt surfaced and not glossy.

(2) There is always some difficulty in putting daylight and artificial light shots on the same reel on account of the different character of the light. I have not worked specially on this subject since the amount of difference will vary with the type of artificial light used (half-watt or Photoflood) and in any case one cannot be sure that the colour sensitivity of all meters is identical.

Solution of the Problem.

The solution to the problem lies in taking about 90 feet of daylight shots with as near correct exposure as possible and then to use the last ten feet in artificial light, giving normal exposure by the meter, then 2 x normal, then $\frac{1}{2}$ x normal. Processing (in all cases but Kodak) will then be applied equally and it will be possible to see when the film comes back just how much more or less exposure can be given in artificial light. The convenient thing then to do is to find the film speeds that must be used with

the meter for daylight and artificial light and adhere to them in future. If this is done it should be possible to expose indiscriminately either in daylight or artificial light without affecting the results in either.

FILMING CLOUD FORMATIONS

For accurate exposure of cloud forms only, or sunsets at sea, on Agfa pan reversal film at normal speed (without filters) do I take the high light (sky) reading shown on a Blendux electric meter and divide by 3? Does the same procedure hold for Dufaycolor film?

J. CAMERON.

Gosforth, Newcastle-on-Tyne.

I have not tried this exposure scheme on sunsets, though there is no trouble at all with clouds so long as the cloud itself has been used as a highlight. If you are doubtful whether the clouds are large enough to cover the field of the Blendux meter, I should suggest that you take a reading on a piece of white paper about 10 x 8 inches in size, at some two feet from the meter, taking care that the full light from the sky falls on the paper. This is a genuine highlight and should give a fully accurate reading.

Dufaycolor film should certainly react to treatment in the same way and provided that you always divide the highlight reading by 3 you should be able to get perfectly uniform exposure on it. You must remember, though, that with colour films, though

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Mr. Smethurst Replies

compensation is quite possible, it sometimes has an effect on the colour rendering, so that if you can find the exact rather than approximate exposure it is an advantage.

USING FILTERS.

I may be going to Switzerland this winter, where I propose to use my cine camera. I imagine that a fair exposure for bright snow scenes would be $f/16$, using Kodak S.S. film. In your scheme the high-light reading would be 3×16 , $f/48$, but my Avo exposure-meter only registers up to $f/32$. Is there any application of your rule I could use? Would it be practicable to hold up a black and white chequered card in front of my meter to determine exposure for snow scenes?

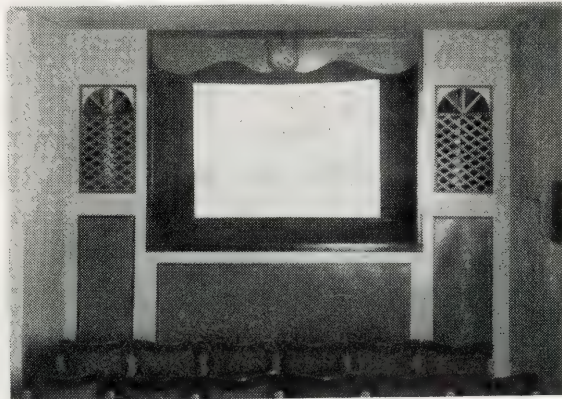
L. C. V. MIEVILLE.

Rustington, Sussex.

If your meter goes up to $f/32$ there are two possible ways of getting over the difficulty. The first is to use a neutral density filter in front of the exposure meter which removes 90 per cent. of the light. This done, the actual meter reading on high lights would, of course, give the correct aperture for the camera. It will also be possible to use a card which only reflected one tenth of the light reaching it, although the angle at which the card was held would probably have some effect on the value of exposure.

I think you have partly misunderstood the high-light exposure system, since the actual aperture given of the meter on the high light must be divided by three and not

multiplied by three. Thus, if our meter reading was $f/32$ you would actually use $f/10$. The neutral density filter could be obtained from Ilford, or from any other photographic firm. It you got a gelatine one



Proscenium of studio of Hyde C.S. The side openings and shield are illuminated from behind. Music is controlled from the operating box, the speaker being behind the screen. There is accommodation for about 60.

it would be advisable to bind it up between glass to make certain it does no damage.

DIFFERENT SUBJECTS IN SAME LIGHT.

I am indebted to you for your article on exposure. It explains some unexpected

"under-exposed" results when using my exposure meter. Would this new method give the same lens aperture to different subjects in the same general light? I find that my meter readings vary considerably according to even minute changes of direction, according to the background, yet a white object near to the camera (or meter) would not accurately record the high-lights of the comparatively dark subject. How is the true high-light found? This difficulty may be more apparent than real, but if you are writing further on the subject an answer to this point would help.

Kilmarnock. R. H. GEORGE

You are not the only reader who has been troubled by this curious and apparently contradictory question of high-lights. The trouble is that it is necessary to consider just what you want as a screen picture.

Take (1) Landscape with sky; (2) landscape with no sky. In (1) you use the sky as a high-light—also in (2). If you took the lightest point of the subject in (2) and

used it, you would give far more exposure and the whole scene would enlighten up on the screen. Consequently it would not match with (1) at all. Yet at times it may be absolutely essential that a landscape without sky should be brightened up and in this case the actual high-light would have to be found.

My own feeling is that though it is simple and convenient to use people's faces and

(Continued on page 481)

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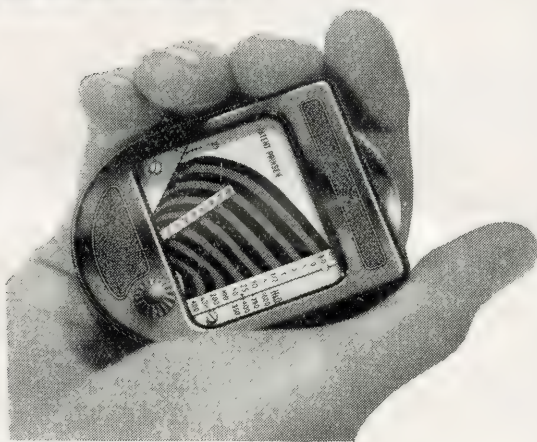
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Running Commentary

By "Sound Track"

A NEW MONTHLY FEATURE

THE cutting-room floor is an intriguing spot. Think of the shots that are shed thereon—that bit where the camera fell into the sea, or that fat individual in front stuck his elbow in the lens . . . Even more loaded with coils of discarded celluloid is the cutting-room floor of a professional production: take, for example, *Sanders of the River* from which Joan Gardner's part was cut *in toto*. Fortunately, this actress is so good as to make cynical comment ridiculous; but very many hopes and ambitions must have been swept away in numerous other cases—with the cuttings from the cutting-room floor.

Again, there are lessons to be learnt by examining cut shot-ends. For example, if two shots to be joined show, firstly, a man leaving one room, and, secondly, the man entering another room, how many (if any) empty frames should be left after he leaves

and before he enters the picture? This obviously depends on the tempo, but it is interesting to note the approximate limits for general cases: for slow tempo, leave two empty frames after he leaves, and again two before he enters; but for fast tempo cut two frames *before* he leaves, and two *after* he enters. The eye assumes the fragment of cut action. Note the saving of eight frames (half-second) in the fast tempo.

The art of cutting lies in "feeling" the right frame to cut.

THE idea of combining sound and picture is well known to have been mooted years before the advent of *The Jazz Singer*; but the earliest reference to it that I have yet seen is to be found in one of the works of Jules Verne, *The Castle of the Carpathians*, written in 1892. In this story, "by means of an ingenious arrangement

of mirrors and a phonograph," a famous opera singer was made to re-live her life's successes.

Jules Verne's stories should be seen more often on the screen, combining as they do imaginative themes with spacious action. The last notable success based on one of these stories was *Michael Strogoff*, played finely by Ivan Mosjoukine (available from the Pathescope Library).

A REAL saving in money, for quite a small outlay, can be secured by installing a variable resistance for use with projector and spot-light bulbs, and photo-flood lamps.

If, instead of applying the full mains voltage at once, by switching bang on in the usual way, the voltage is applied gradually by slowly cutting out a series resistance, it will be found that the life of the bulb is at the very least doubled. In the case of photofloods, and expensive projector bulbs, this soon affords a very considerable saving.

Again, by the same means, 100 volt bulbs can be used on 250 volt mains, with a life of a few hours; these are then comparable with photofloods, and are obtainable for a modest sixpence. It is very well worth consulting an electrical expert on this matter.

TO show films backwards (which definitely improves certain comic films) or to back-project without the attendant inconveniences of a redressing mirror, one simply requires a small, simple gadget—a right-angle glass prism. A glance at the diagram shows how this little block of glass miraculously inverts the beam of light passing through it, and with a negligible loss.



Whereas a picture of an express train belching forth smoke is regarded with grave calm by the average audience, the same shot run through again backwards, showing the iron horse devouring his smoky breath, reduces them to hysterical mirth. Try it.

IT has been remarked even by the least discerning of film fans that news-reels taken on a rainy day fail to register the rain, except, sometimes, in detail shots. More discerning fans have pointed out that in film plays it never rains but it pours, rain-scenes always having the foreground rent with miniature cloud-bursts.

This is unfortunately almost unavoidable, but arising from it is a point of interest, namely, that to film a rain-scene it is only necessary to choose a dull day and shoot through a spray of water from the rose of a watering-can or hose. This exactly renders the illusion of the background action taking place in the rain.

SNOW scenes and other cold, wintry sequences, can generally be improved in quality and given a subtle extra emphasis by the simple expedient of dying them very pale blue—so pale that the blue tint is

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almost completely neutralised by the slight yellow tint of the projector lamp. The resulting picture then appears strangely and immeasurably colder, by contrast, than the preceding scenes with their warmer tones. It is very important that the blue should be so pale as to be unnoticeable as a colour, otherwise a night-time effect results.

* * *

MR. SMITH and Mr. Jones set out to film some local celebrations. Mr. Smith carried, besides his super camera with three lenses, several speeds, and visual focussing, three sets of five filters, a special lens hood with masks and iris, a super exposure-meter, and a professional tripod. Mr. Jones had his hand-turned Pathe in his rain-coat pocket.

Within a week we showed Mr. Jones' edited film to a large and appreciative audience on our zooB. Mr. Smith's film was less useful, because he had unfortunately loaded his camera incorrectly. . . .

* * *

MENTION of the old Pathe hand-turned camera prompts me to point out that these are extraordinarily useful assets to the 9.5 mm. user. They can be picked up for about twenty-five shillings, and, after having their gate widened by about $\frac{3}{4}$ mm., are ready for use.

(1) *Titles.* Can be turned at any speed, still giving uniform exposures as they have rotary shutters. Titles can be checked for position and focus by setting up camera, and placing a piece of thin tissue paper across the gate, this acting as a ground glass screen.

(2) *Cartoons and stop-motion.* It is easy to expose one frame at a time; the handle can be felt stiffening as the claw starts to move the film, the shutter then being closed.

(3) *Semi-slow motion.* It is easy to turn at 4.5 turns per second, if a good tripod is used. Again, for high-speed car chases, and night illuminations, it is easy to turn steadily at quarter-speed.

It is, however, important to fit a good lens hood. A roll of black paper will do the job well, slipping on like a close-up attachment.

clouds as high-lights, you don't get such accurate exposure as when using a piece of paper in the middle of the scene. Apart from all else, the paper tells you the brightness of your high-light in the picture and you will know whether a normal reading is wanted or whether you want it lighter in tone on the screen.

In my own experiments I gave identical exposure to cloud shots (without filter) and a landscape including a little sky, also to a group of elderberries that had high-light reflections of the sun in them. In each case the result was as I wanted, though I admit it is rather difficult to believe!

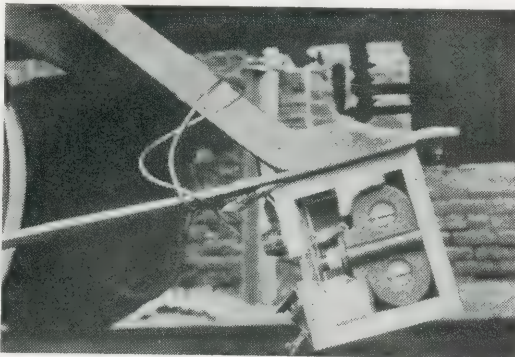
SELECTING THE HIGHLIGHT

Is your point that 1/10 of the high-light light value on any ordinary occasion is the best exposure? If, e.g., in a garden one took the high-light value from the sky (say, aperture reading f/18) then supposing I took a shot of children playing on the open lawn; one of people having tea under the shadow of a tree; and, say, one of a figure approaching only shadow, not light—would you suggest that f/6 would be the most suitable aperture for all of them? Without entering

A LOT of gibberish is talked, chiefly by people of the Mr. Smith type (if we may be excused for reverting to this unfortunate gentleman for the purpose of administering another kick) about f/1.5 lenses. These infuriating people, wearing a pitying look and eloquently praying for their hearer's diseased mind, talk rapidly and at great length, the gist of their outpourings being one or both of the following fallacies:—

That an f/1.5 lens is indispensable, and should be used generally as the normal taking lens.

That it is necessary, for interiors, to shoot



Novel use for Filmo 16 mm. camera (see col. 3)

at f/1.5 (or f/1.9) to obtain a well-contrasted picture. This is rubbish.

The truth is that an f/1.5 lens stopped down to, say, f/2.9 is not so good as an f/2.9 lens, and is therefore by no means ideal as a general-purpose lens. Again, the occasions for using f/1.5 are few and very far between. Finally, it is foolish to shoot indoor scenes at such a big aperture, as it gives hardly any depth of focus, and results in a muzzy picture. The exception to this is the occasional indoor long shot, which otherwise requires so much lighting.

Recently I was present while the Derby C.S. was shooting quite a big indoor scene, five actors being included. The lights con-

sisted of about a dozen photofloods in seven various reflector units. No stop lower than f/2.9 was used, most shots being at f/3.5. Film was, of course, super-pan. I saw the results, which were excellent, there being no trace of muzziness or "weak" focus.

Of course, the real trouble is that these f/1.5 folk, who start the wild tales, never seem to do any filming themselves. . . .

* * *

THE adjective 'classic' is often very casually and incorrectly applied to many films which, upon analysis, turn out to be simply masterpieces of plagiarised hokum. Even such an excellent film as Rene Clair's *A Nous la Liberte* clearly owed much of its humour to earlier films by the same director and its storm climax, though wittily adapted, seems to owe its origin to Pudovkin's *Storm over Asia*. One feels that Rene Clair's best film is still the silent *The Italian Straw Hat*, which is available, in an abridged form, in the Patheoscope Library under the title, *The Leghorn Hat*.

We learn of a most interesting use which was made of a Filmo 16mm. cine camera for the investigation of trouble on an American railway. Truck oscillation at high speeds, which causes uncomfortable riding, is one of the bug-bears of the railway engineer and an investigation was embarked upon. The camera was the chief instrument in this investigation. It was rigidly supported, as the illustration indicates, a short distance from the flange of a wheel and by remote control took close-ups of the tracking of the wheel on the rail at high speeds.

Various sections of tyre were thus recorded in slow motion and the resultant pictures were not only used to point the way to a cure of the trouble, but also to demonstrate the progress of the investigations to other railway engineers all over the continent.

Reversal Exposures

(Continued from page 479)

into all the details of the new method, could you not condense it into a formula of a few words, as I read it meantime—it would seem to be—find your high-light reading from your meter in any view you intend to take and divide this by three.

I am a little hazy whether the high-light reading is to be taken from the sky (if one is in the open, although the sky may not be in the pictures e.g., children on a lawn), or is it the highest light in the picture to be taken? Steppe, Glasgow. THOMAS PATERSON.

It is true that one must read on the high-light to be included in the picture, yet it is often difficult to find one of large enough area to do so, supposing the sky is not included, as in your case of the children. But since the clothes would reflect very nearly as much light as white clouds (and in any case they are to be recorded as slightly darker in tint) it is possible to use the cloud as a high-light in order to put the children's faces and clothes relatively in the correct place on the curve.

In your own case: (1) Landscape with sky; (2) landscape without sky; (3) people under the tree; (4) figure with only shadow, you must think of how you want them to appear. People under trees and figures approaching shadows actually look very dark when the sun is shining, but our eyes accommodate themselves. My suggestion would be that here you use the piece of paper placed in the middle of the scene. In this case (1) would give the sky just transparent; (2) would give almost the same rendering; (3) would be lightened on account of the less light falling on the paper; (4) would probably be lightened still more.

The taking of the cloud as a high-light is only a quick and simple way of getting a reasonably accurate result. To be mathematically accurate it is best to use the piece of white paper as the high-light (they do this in Hollywood, by the way) in the centre of the scene to be taken and to divide the reading by 3 as usual. But even here you must always consider what you want the picture to look like. It may be preferable to have a group under the tree rather dark, in which case the exposure is cut down to half normal or some such figure.

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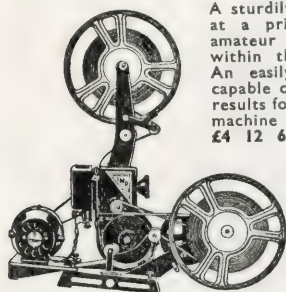
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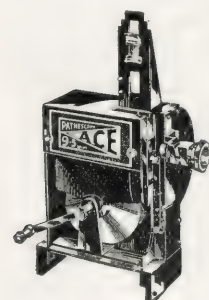
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What the Societies Are Doing

Reports for the February issue of "Amateur Cine World" should reach us not later than December 27th.

Ace Movies

Hon. Sec.: E. J. Notley, 2, Highfields, Albion Road, Bexleyheath. A new leading lady has been found to replace the actress who walked out on the current production, *Inspired Ideal*. And now all the ingenuity of the studio personnel is being brought to bear on the problem of completing the picture with a minimum of retakes. "The temperament of stars is beyond all understanding," writes the publicity manager. The new Max Factor "Satin-smooth" make-up is being used on this production for the first time. The premiere will be held early in the New Year.

Atlas Motion Pictures C.C.

Hon. Sec.: P. T. Handford, Coleridge A, Christ's Hospital, Near Horsham, Sussex. Members have been busy this term editing their holiday films and in rigging up projection and sound apparatus for the coming season. The following films have been shown recently: *The Man Who Knew Too Much*, *Ruggles of Red Gap*, *Mrs. Wiggs of the Cabbage Patch* and *I Was a Spy* (all of these on Western Electric 35mm. S.O.F. Road Show apparatus); on October 30th, *Stiffy's Sweepstake* and *Venomous Tongues* (both Wimbledon C.C. films) and interest films; November 6th and 18th, *The Cabinet of Dr. Caligari*.

On November 17th, on the occasion of the Natural History Society exhibition, the club was asked to give a film show in the science lecture theatre. Over 900 people attended and the programme did much to

increase the interest in amateur cinematography taken by the school. Among the films shown were: *Week-end* and *All Is Not Gold* (Brondesbury C.S.) and *On the Job and Swains and Swine* (London A.F.C.). Two illustrated lectures were given by members: 'Sound recording' and 'Modern cinema projection.'

Balham A.C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.E.17. It has now been possible, through a welcome increase of membership, to acquire permanent headquarters and studio. Owing to the work entailed in moving in, filming has been held up, but it is hoped to start production by the end of December. Meeting nights are now held twice a week—Tuesday and Friday, 8.0 to 10.30 p.m. There is plenty of room for more members. Anyone interested will be welcome at headquarters, 9a, Grove Road, Balham, on any Tuesday or Friday, or they can write to the honorary secretary who will forward full particulars.

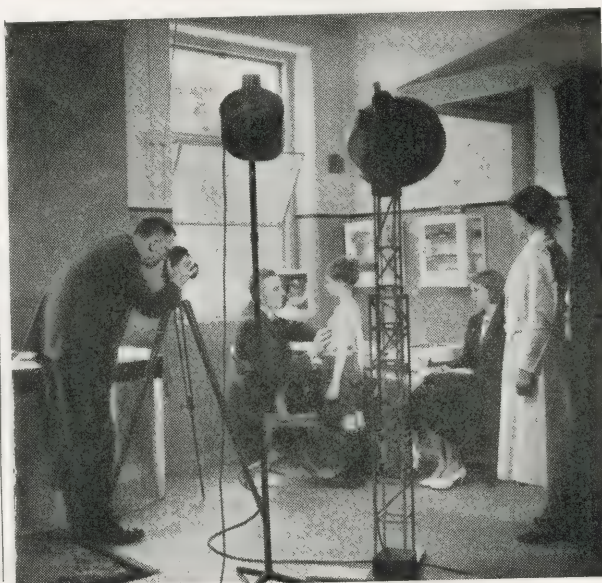
Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, London, S.E.3. Blackheath have now acquired a place of their own—a hall 40' x 20' and fairly lofty, which they are now re-decorating and fitting up as club room, studio and theatre. A projection box and control room outside the end wall of the hall to project through the end window have already been built. The next function, apart from the regular projection evenings, is a dance on December 18th.

Canterbury C.S.

Hon. Sec.: J. R. Mann, "Ozone," Priest Walk, Tankerton, Kent. The first gathering of the winter season was a dinner held at the studio, followed by a film display. The following have given talks: Mr. R. Beck, well-known cameraman—technical matters, illustrated by films; Mr. K. Gordon, Pathe news-reel cameraman—anecdotes and practical tips; Mr. G. H. Sewell-Dufaycolor. Shooting and set construction for the farmhouse interior for the society's current production have occupied other evenings. Informal meetings are now held on Wednesdays. Canterbury is endeavouring to consolidate its position and to cater more specifically for the different interests of members, but to make this practicable it is necessary that membership should be increased.

Production still from Beckenham C.S. film dealing with civic life and social services.



Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan; Office: 36, Great Smith Street, London, S.W.1. A very successful meeting was held on December 3rd when Rev. Fr. Ferdinand Valentine, O.P., lectured on "The Cartoon in Catholic Education," and the films, *Kamet Conquered*, *French U*, *How Talkies Talk*, cartoons, etc., were screened. Production and projection classes are held at the office on Mondays and Tuesdays respectively at 8 p.m. The society is making rapid progress, both in membership and production.



Featured players in "Fame," West Middlesex C.C. production.

Cine Centre

16, Soho Square, London W.1. A programme of amateur films arranged by *Amateur Cine*, and G.-B. talkie shorts was given on Nov. 27. The amateur films were: *All on a Summer's Day*, "Sunday Referee" prize-winning film made by the Meteor Film Producing Society, *Week-End (Amateur Cine 9.5 mm. prize winning film, 1935)*, *No Other Friend*, film play by J. Martin Cross, *The Chronicles of Shirley Martin*, child film by E. John Martin, and *It's a Great Life*, publicity film produced by the Editor. The projectors were loaned and operated by the City Sale & Exchange (1929) Ltd., 59/60, Cheapside. Other shows are to be given regularly. Full details can be obtained from the address above.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E. 18. Over 600 ft. of the society's documentary, *Public Health Service* have been shot and of this less than 5 per cent. is waste. The first reel is now being titled and when completed will be available for loan. The film is in three parts, each of which can be shown separately. The society's two story films are progressing slowly.

Members have split up for the winter months into three units, each to make its one-reeler, on any subject, which is to be shown in friendly competition. The films will be judged by *Amateur Cine*. The first club production in Kodachrome was shown recently. At the dance to be held at the Town Hall, Woolwich, on Dec. 28, a 16 mm.

film will be made of the dancers and this it is hoped to show the same night. A number of members have been working on a method for enlarging 16 mm. frames; gadgets just completed include a "shadow box" by means of which stunts such as dissolves without re-winding are made possible.

Film and Photo League

84, Gray's Inn Road, London, W.C.1. The following is the programme of the League's winter activities: Production of a bi-monthly magazine. Advice and co-operation invited. Scenario competition for

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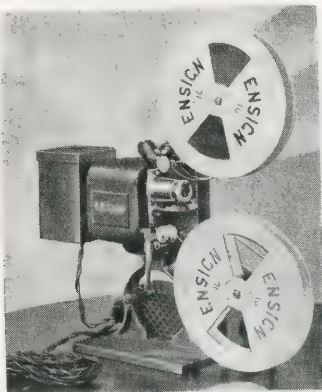
Hon. Sec.: Miss Thelma Burrough, 64, Avondale Avenue, N. Finchley, N.12. On November 4th Kodak F.S. presented an interesting programme of films. Certificates of merit in the cine competition of the R.P.S. have been awarded for the society's production *Downstream*, and for a film by Member F. G. S. Wise. Experiments in lighting by P. Shears, F. A. Stocken and F. G. S. Wise occupied the society's meetings on November 11th and 18th, much important data being obtained. On November 25th the 9.5mm. unit gave a display of films from the Pathe library.

Friends' Hall & Walthamstow Settlement F.S.

Hon. Sec.: S. Birchby, Friends' Hall and Walthamstow Settlement, Greenleaf Road, London, S.E.17. The aim of this society is to encourage the presentation of

(Continued on next page)

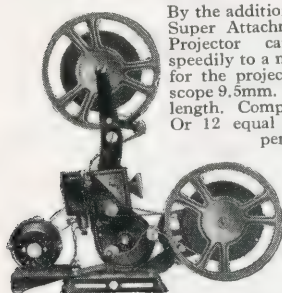
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Club Notes and News

(Continued from previous page)

films of high artistic and technical merit and to stress the important part the cinema can play in the education of this generation. The society will present, to members and their friends, at very low prices, sound and silent films of unusual interest not often seen in the district. The opening meeting was held on November 23rd, when *Kameradschaft* was screened. The speaker was Mr. W. E. Farr, of the British Film Institute.

Godiva Film Group, Coventry

Hon. Sec.: L. Bonham, 252, Stoney Stanton Road, Coventry. The premiere of the Group's first film play, *April Showers*, took place early in November, the pro-

Year, as well as projection of members' films. These will be held in the society's new premises.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. The Greencroft 9.5mm. C.C. has changed its name to the above. Larger premises have been secured and although membership is smaller, there are more keen workers. In the new studio there is a projection box measuring 12' x 6'; the stage, so constructed that it can be used as a set, is 13' x 6'. There is a movable screen and seating accommodation for more than 60 people. On November 21st the club gave a show to 300 children at St. George's in the East, at which their production, *Safety First for Children*, was shown for the first time. It is hoped to get a sound film under way before the Spring. Dances and whist drives are to be held during the winter.

I.A.C. Western Area Branch

Hon. Sec.: E. Temple Robins, 98, Brynland Avenue, Bishopston, Bristol, 7. A meeting took place on November 13th at the residence of the chairman, Mr. E. H. Burris, at which a talk was given by Mr. Dance, of R.C.A. Photophone, Ltd., on the R.C.A. sound camera. This was followed by a showing of a number of sound films. On November 20th was a display of 1934 I.A.C. prize-winning films and films by Dr. Phillips, at his residence. Also in the programme was a number of 9.5mm. films by Mr. N. Gobey, of Burnham-on-Sea. These are described by the Branch as quite the finest 9.5mm. amateur films they have seen. Preparations are being made for the first provincial exhibition of the 1935 I.A.C. prize-winning films.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. A lecture was recently given to the club by Mr. G. H. Sewell on Dufaycolor, illustrated with examples of the process. The main feature of the last meeting was a demonstration of 8mm. films of a tour of Germany by Mr. E. F. Impey (*Amateur Cine* writer on 8mm.).

London A.F.C.

Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, S.W.1. At the club's recent dance, at which members of Beckenham, Brondesbury and Finchley societies were present, premiere presentations of the club's films, *Juvenile Graft* (9.5 mm.) and *Sir Christopher Wren* (16 mm. took place.) These films are to be entered in a friendly competition with Brondesbury, this contest being now an annual affair. Two other films are in the making.

Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. The society was visited at the studio recently by Mr. J. Herrick, Hollywood cameraman, who gave hints and tips on shooting and lighting with demonstrations on his large newsreel camera, afterwards making a number of test shots under varying conditions of

Dramatic moment from "Night Adventure," Aristos Photoplay Production.

gramme being given for two nights in the miniature theatre of the Coventry A.F.S. The cinema, which seats 70, was crowded, and many people stood at the back. Other pictures screened were: *Pastoral Symphony*, *Rosengarten* and *Leafy Warwickshire*. Production has begun on a thriller which will be shot mainly in artificial light.

Harrow & Pinner C.S.

Hon. Sec.: T. S. Lutas, 25, Westmorland Road, Harrow. This newly formed society has held a number of meetings during November at which members' films have been screened, including a number of Kodachrome and Dufaycolor and at which discussions on matters of interest to both cine and still photographers have taken place. A programme of lectures, demonstrations and discussions has been arranged for the New

lighting and make-up. Much valuable and interesting information was gained by technical members.

Much time has been spent on the completion of the set for *Glencoe Legend*; this represents the interior of a Highland cottage. The film is now in the editing stage and will be entered for the Scottish Film Festival this month. Meteor has taken the leading place at previous Festivals. The projection meetings (copy of syllabus gladly sent to anyone interested) continue to attract increasing audiences, the screening of silent classics proving a great draw.

Sherwood Congregational Church Fellowship Club

President: Rev. Fredk. H. Wiseman, 19, Teesdale Road, Nottingham. This is not officially a cine club, but a club run by the Sherwood Congregational Church for boys over 14 and young men. The president's suggestion that they should make a film was, however, received enthusiastically and the result was a 700 ft. 9.5 mm. thriller, *The Brother of Bill*. The story concerns two brothers kidnapped by car thieves and threatened with starvation unless the elder



Throwing a body into the plague pit during the Black Death, 1347.
(From "Healing Through the Ages," Doncaster F.S. production.)

Portsmouth C.C.

Hon. Sec.: C. Worley, 9, Arundel Street, Portsmouth. The *Lake District* (L.M.S. film library, 5 reels) was shown on October 31st. On November 7th cruise films taken by Mr. T. S. Harper and pere were shown. Messrs. Ilford gave a lecture, illustrated with slides, on Panchromatism on November 14th, while a demonstration of Dufaycolor was given by Mr. and Mrs. G. Hall-King on November 21st. A picture 5 ft. wide was obtained with very little loss of definition. Twin turntables, a microphone for announcements and a dimmer have been installed. With regard to the report published last month, it was stated in error that *Lunch Hour* was the club's first production. Actually it was made by the Cine Club of the Signal School, Portsmouth.

Proscenium A.C.S.

Hon. Sec.: Mrs. D. Brown, 20, Clonmel Road, Parsons Green, London, S.W.6. This club, comparatively recently founded, is now getting into its stride. Owing to an increase in membership it has been decided to have two production meetings weekly—on Tuesdays and Wednesdays. On Nov. 26 there was a reading of scripts, submitted by members, for the purpose of selecting a film to be put into production on the extra night. There will thus be two films in production, the first, *All at Sea*, being nearly completed. The projection theatre is in course of construction at the studio. The design is rather ingenious, allowing for the whole theatre to be dismantled and stored when extra floor space is needed for shooting. An anniversary dinner took place on Dec. 8. There is still room for a few enthusiastic new members.

brother joins the gang. In spite of several set-backs and shortage of funds the film was completed according to schedule and on its first public showing met with an excellent reception. It is hoped to set to work shortly on another production—on 16 mm. this time.

South Manchester A.C.S.

Hon. Sec.: B. H. Reynolds, Milton House, Springfield Road, Sale, Cheshire. The annual general meeting was held at the society's clubroom at the Robin Hood Hotel, Stretford, on October 25th and officers for the new year elected. The society has recently completed a 400 ft. 9.5mm. film record of Sale and the charter celebrations. Following the presentation of this film to the borough council of Sale, it is proposed to give several public exhibitions. Meetings are held fortnightly on Friday evenings and projection nights, alternating with demonstrations or discussions on technical aspects of cinephotography have been arranged. Ownership of apparatus is not essential to membership.

Stockport & District C.C.

Hon. Sec.: S. Dent, 35, Neston Grove, Adwood, Stockport. The society's first production, *The Fourth Dimension*, was shown at their rooms at the Little Theatre, Charlesworth Street, on Nov. 6, together with *Belle Vue* (Manchester F.S.), two holiday films by members, a film taken at the club whist drive and dance on Oct. 24 (all 9.5 mm.) and a number of 16 mm. films, including Stockport's first 16 mm. production, *Pennies*, and *Doctor's Orders* and *Underworld* (both West Middlesex A.C.C.). Exterior shots for the present

(Continued on next page)

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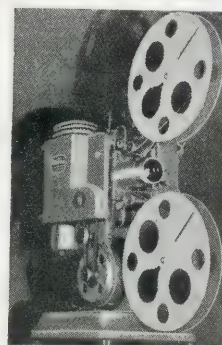
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CLUB NOTES

(Continued from previous page)

production, *House Party*, are progressing favourably; the weather has been unkind for the exteriors.

Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. The last of the series of public showings arranged by the club for their first production, *Accidentally Hers*, took place at the Capitol Cafe, Epsom, on November 19th before a crowded audience. Two members' films were also shown: *Patrol*, taken on board a destroyer, and *Summer Wonderland*, a record of a holiday cruise to Norway, as well as a local newsreel. At the conclusion of the programme there was a demonstration of the GeBescope talkie projector. The first annual cine dance took place at the Public Hall, Walling-ton, on November 29th.

United Amateurs

Hon Sec.: J. Skewes, 101, West End Lane, London, N.W.6. Premier presentations of the society's latest productions will be given, together with a new stage presentation, in the theatre on Sunday, Jan. 5th at 8.30 and the performances will be repeated at the same time on Jan. 6, 7 and 8. In response to many requests, four special performances have been arranged to take place on Jan. 19, 20, 21 and 22, exclusively devoted to the presentation of the society's own films, including, *Trees*, *Almost a Tragedy*, *Monstrous Goings On*, *Krang*, *Hen-pecked*, *What a Catch*, *Interlude*, *Ragged Romance*, etc. Readers of *Amateur Cine* are especially welcome and should communicate in the first place with the honorary secretary stating, if possible, which evening will be most convenient.

West Essex F.S.

Hon. Sec.: A. Watson, 9, First Avenue, Plaistow, E.13. The annual general meeting took place on October 27th, at which G. Still and F. Stevens were elected to the committee. Several scenarios have been prepared and should go into production by the time this report appears under a scheme for 'sub-sidising' all productions made under the auspices of the society. One member is to begin work on a film called *The Lesson*, another is to make a film which includes a cartoon sequence and is to give a talk on his cartoon method as soon as he has completed sufficient drawings, a third intends to make a little experimental film based on slow and speeded motion in preparation for a story film using these devices.

It has been decided to bring the lighting equipment up to 5,000 watts immediately. This should enable the studio sequence of *The Student* to be re-shot under better conditions. The lights will always be available to members wishing to use them for their own work. At a meeting on November 10th, a camera demonstration was given during which the suggestion was made that an experimental film investigating the possibilities of gauze masks and similar camera effects should be undertaken. There was a discussion on *Becky Sharp* and a showing of the recent Pathe release, *Cinderella*, and two Mickey Mouse cartoons.

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Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, Whitehall, S.W.1. For the second year in succession, member John Shear, A.R.P.S., has won a plaque in the R.P.S. Exhibition of Kinematography. In each case the film had already been included in the exhibition of members' films which has been run for the past three years by the society. In 1934 Shear's *Bird Studies* was judged the best members' film. In 1935 his *Birds in Our Garden* took second place. Other members' films which have been accepted in R.P.S. Exhibitions are *Mainly Boats* (C. R. Stubbs) and *Metropolitan Medley* (J. F. Marshall, A.R.P.S.).

Meetings will this year continue to be held on alternate Tuesdays at 5.40 in the Coffee Room, Somerset House. This year there is a slight change in arrangement of meetings. Each evening will commence with informal projection and some evenings will be devoted to informal practical work in which all can assist. The first of these evenings produced a crop of title making apparatus.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. The "film evening" arranged by Mr. and Mrs. Sugden was very well attended, many hundreds witnessing, during the two houses, the first public showing of the film taken by the club for Lady Roney of the Wimbledon jubilee celebrations, and *Coffee Stall*, a members' film taken with the aid of club equipment and fellow members' help—an interesting and amusing effort. Other films in the programme included prize-winning productions from previous Brunel Cup competitions. At the fifth annual cine dance Miss Cain, film actress known as "The Girl With the Golden Voice," presented the prizes. During the interval a display of stills from club productions and advance pictures from "Vanity," Miss Cain's first British picture, were inspected. Among the guests were the Mayor and Mayoress and Mr. Adrian Brunel.

We regret that owing to pressure on space it has been necessary to hold over this month's instalment of the cine diary.

Replies to Readers

All replies are sent by post, provided a stamped addressed envelope and coupon are enclosed.

UNEVEN DENSITY IN PROCESSING

"Is there any method of overcoming an uneven density in processing reversal film where the film crosses the frame arms of developing outfit? I have heard that cross bars should be of plate glass, so that light of flashing lamps after reversing would get equal access to all the film.

"My developing outfit is home made and I have painted the whole, including cross bars, white. I thought the white cross bars might repeat a certain amount of light up through the film but the uneven density is still there. When I processed my last film I left sufficient film at the beginning, so that I could change the whole film on developing. After I had reversed and flashed, I changed the film so that all the parts that covered the cross bars were in a different place—fully accessible to the light. I still obtained the

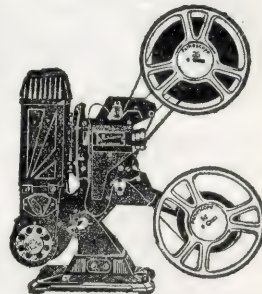
(Continued on next page)

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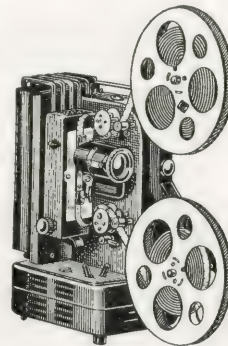
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KODASCOPE MODEL D, almost new, resistance, all voltages, complete, £17 10 0 or nearest. Below. **ENSIGN 100B**, complete, 2" superlite, 1.8 Dallmeyer lens, case and projector. £11 or nearest. 7 days' approval. P. Sutton, Friarscrag, Broad Lane, Coventry.

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ENSIGN KINECAMERA, latest model, £9 9 0. Still camera and accessories cheap. Please write for list to: "Clover," Weybourne Road, Farnham, Surrey.

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BOLEX G.3, 8mm. lens, resistance, case, cost £70, accept £63. Unused—unwanted gift. Field House, Kirton, Suffolk.

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●The latest date for receiving small advertisements for insertion in the Feb. issue of "Amateur Cine World" is **TUESDAY, DEC. 31st.**

Your Problems Solved

(Continued from previous page)

uneven density. Can you help me?"—*J. L., Kilkelly.*

Plate-glass cross-bars are not necessary or even desirable. Far from giving even exposure, their optical effect tends to collect the light which strikes them in a bundle of rays which does not fall evenly on the film. But apart from this, the exposure of the film is from outside, not inside, the frame, and if the film is adequately exposed no unevenness can result from this cause.

In fact, we do not think your problem is lighting but developing. If you are not sufficiently agitating the frame of film in the tank, convection is carrying partly exhausted bromide saturated developer down the film to pocket in the space between the film and the bars, and this is retarding development around this part of the film. This would explain the persistence of the trouble even though you changed the film around.

INTENSIFYING SHOT

"I have an over-exposed shot of a clock on a church tower, and as it is vital that it should be included in my film, I would like to know whether it is possible, and by what method, one may intensify such a shot in order that the time may be more easily seen?"—*V.C.P., S. Croydon.*

If your shot is badly over-exposed, certain of the detail will be missing. Intensification can only add to the density of the photographic deposit already present, and cannot add detail which is not present. This should be borne in mind before attempting intensification.

As you only have a very small amount of film to intensify we suggest you use Burroughes-Wellcome Tabloid Chromium Intensifier. You can then mix up just as much as you need, while the rest of the chemicals will keep almost indefinitely. Wash the film very thoroughly for about thirty minutes before attempting intensification, and if grease or oil are present clean the film by immersion in methylated spirit or, better still, carbon tetrachloride, for about half a minute beforehand, wiping gently with a soft fluffless cloth. It is not easy to do successfully.

TITLING WITH DEKKO

"My camera is a Dekko, Dallmeyer f/1.9 focussing lens (down to 1½ ft.). At what distance should I have a titling card, about 4" x 3" from the lens, and what supplementary lens should I require? When using the supplementary lens, should the camera lens be set to infinity?"—*Dr. W. H., Wigan.*

The distance of a 4" x 3" card from a 9.5 mm. camera, using a 20 mm. lens is 9½"; with a 23 mm. lens it is 10 7/8".

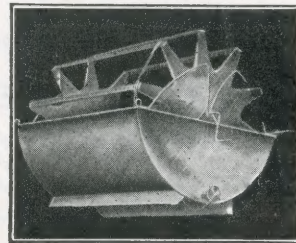
When using a supplementary lens the camera lens should be set to infinity, and the focal length of the supplementary lens should be exactly the same as the distance between lens diaphragm and card.

The numbers on Woolworth spectacle lenses correspond to their focal length in inches, but if you are purchasing lenses marked in diopters, the focal length divided into 40 will give the number of diopters for any given focal length, e.g., 10 inches focus is 40/10, i.e., 4 diopters.

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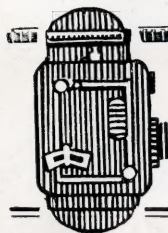
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TITLES

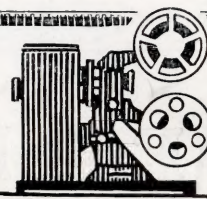
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